



HIVE



A woman with long, dark brown hair is shown in profile, looking towards the right. She has a small hoop earring and is wearing a dark jacket. In the background, a city skyline with several tall buildings is visible under a cloudy sky. Two speech bubbles are present: one in the upper left and one in the lower right.

BOSS,
PLEASE.

JUST THINK ABOUT
IT RATIONALLY.

A man with short brown hair and a light beard, wearing a white shirt, is shown in profile, looking towards the left. In the foreground, a dark green tent is partially visible. The background features a city skyline with several tall buildings under a cloudy sky.

I KNOW THERE'S
ALMOST NO CHANCE
THAT THIS'LL
SUCCEED.

BUT

I HAVE NO
OTHER CHOICE.



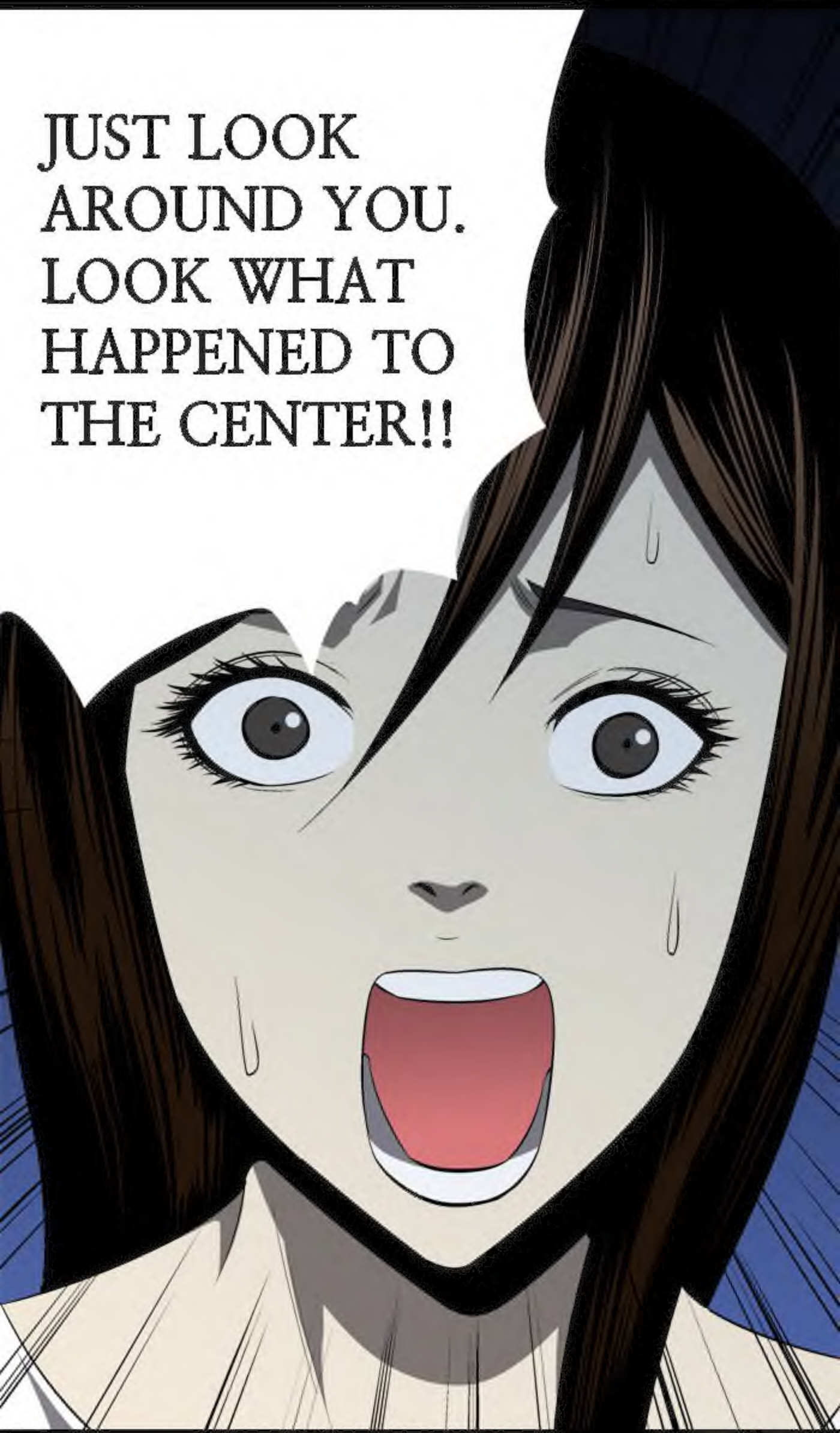
BOSS,
THAT'S NOT
THE PROBLEM.






THE WHOLE
SLAVE THEORY IS
JUST THAT
GUY'S IDEA,
BUT EVEN IF IT
WERE TRUE

JUST LOOK
AROUND YOU.
LOOK WHAT
HAPPENED TO
THE CENTER!!










THIS PLACE WAS
HEAVILY GUARDED
BY TANKS AND SOLDIERS,
AND IT'S IN RUINS NOW.

NOT EVEN THE ARMY
COULD STOP THE
BUGS—

SO WHAT COULD JUST
THE TWO OF YOU DO?




IF THERE WERE EVEN
A SLIGHT CHANCE OF THIS
WORKING, I WOULDN'T
STOP YOU.

BUT THIS IS
JUST SUICIDE.



I'M NOT TELLING YOU
TO ABANDON YOUR
WIFE AND KID.
I'M TELLING YOU NOT
TO GO GET YOURSELF
KILLED.



WHY DO YOU KEEP
TALKING LIKE
THIS EVEN HAS A
CHANCE OF
WORKING!!

CLASP

PLEASE,
I'M BEGGING YOU,
JUST LISTEN
TO ME!!


THIS IS WHY
YOU'RE ALWAYS
BEING USED BY
PEOPLE LIKE
DIRECTOR CHOI!





YAWN




A woman with long, dark, wavy hair is shown in profile, looking out of a window. The background is a blurred city skyline with various buildings and structures. The scene is dimly lit, suggesting it might be dusk or dawn. The woman's expression is serious and contemplative.

AND NOW THE
REAL PANDEMONTUM
WILL START.

PEOPLE HAVE
SEEN THAT NOT EVEN
THE MILITARY CAN
STOP THE BUGS.

THIS IS A WHOLE
NEW WORLD OF
PROBLEMS.






PEOPLE ARE GOING
TO START USING
VIOLENCE ON EACH
OTHER AND DOING
WHATEVER THEY
WANT.

NOW, THE BUGS
AREN'T OUR ONLY
ENEMIES.





WE'VE BOTH ESCAPED
FROM SEOUL,
SO YOU KNOW THIS
BETTER THAN
ANYONE.

YOU'VE SEEN WHAT
IT'S LIKE. IT'S NOT THE KIND
OF PLACE THAT JUST
TWO PEOPLE CAN HANDLE
BY THEMSELVES.
I'M TELLING YOU THIS
BECAUSE I'VE SEEN IT TOO

MISS SEONG.




I'M NOT AFRAID
TO WALK STRAIGHT
INTO A NEST OF
THOSE BUGS.



TO ME.




A person wearing a blue shirt is looking down at a laptop screen. The laptop is open, and the screen displays some content, though it is not clearly visible. The person's face is partially visible in the upper right corner of the frame. The background is dark and out of focus.

IT'S ABOUT THE SAME
FEELING AS WHEN
I'D GO TO WORK
BEFORE



THANK YOU.

A man with dark hair and a white shirt is looking at a woman with long dark hair. The woman's face is obscured by a large black oval. The background is a bright, hazy outdoor scene.

IF I COULD,
I WOULD GLADLY
TAKE YOU TO
DAEJEON.

BUT
I'M SORRY

TURN









LET'S GO
TOGETHER!!







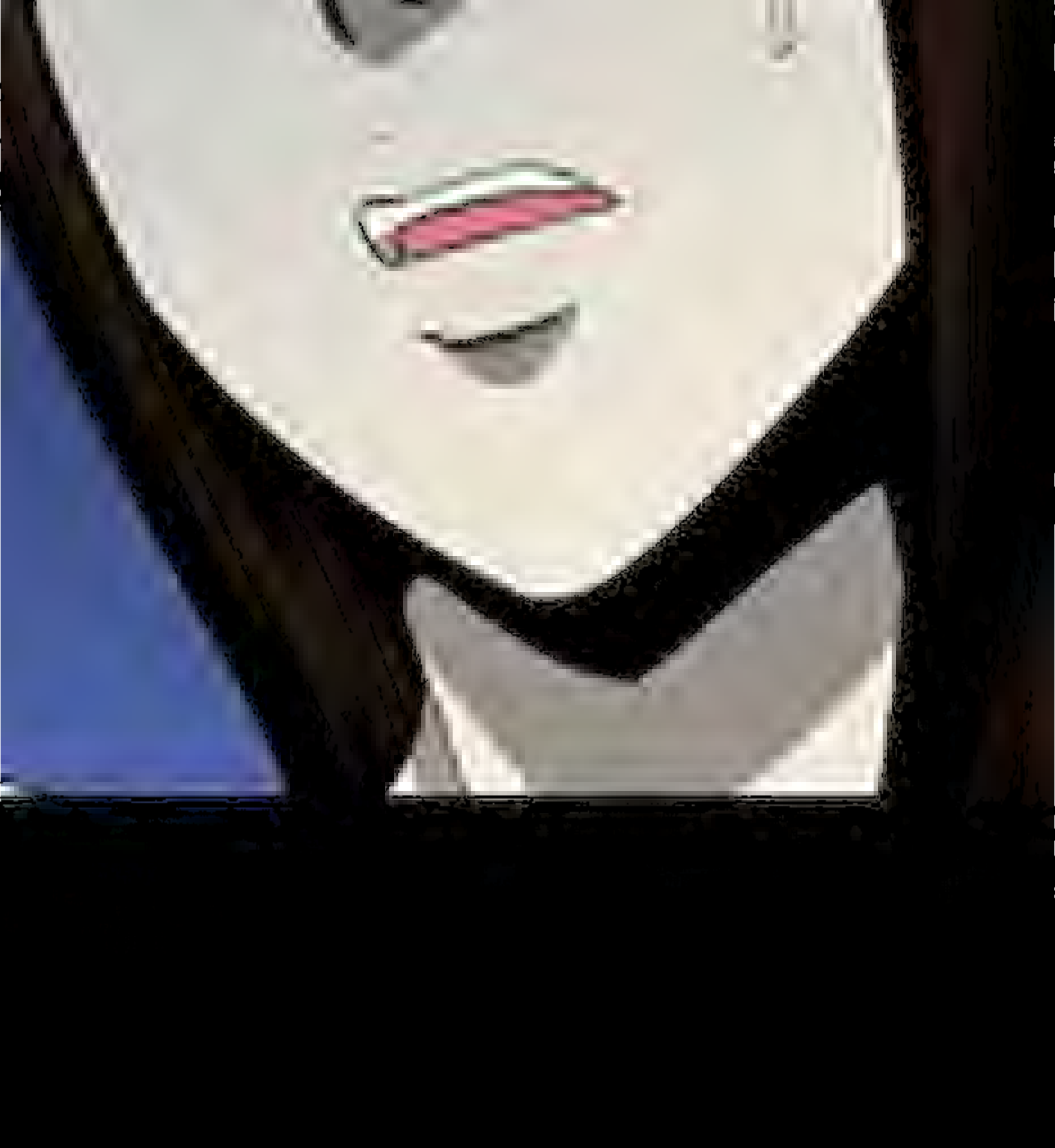
TO DAEJEON




TO DAEJEON

WITH ME







LET ME GO
WITH YOU.

I'LL GO

TO SEOUL...









WHAT'RE YOU
DOING?




THIS BUS IS TOO WEAK.
WE NEED A STRONGER
CAR LIKE THIS.





YOU KNOW,

A man with dark, slightly messy hair and a light beard is shown from the chest up. He has a concerned or distressed expression, with his mouth slightly open and his eyes looking off to the side. He is wearing a light-colored, possibly grey or blue, jacket. The background is a soft-focus outdoor scene with green foliage and a bright, hazy sky. A large, white, circular speech bubble is positioned above his head on the left side of the frame.


I COMPLETELY
AGREE.

A man with dark, slightly messy hair and a light beard is shown from the chest up. He has a concerned or distressed expression, with his mouth slightly open and his eyes looking off to the side. He is wearing a light-colored, possibly grey or blue, jacket. The background is a soft-focus outdoor scene with green foliage and a bright, hazy sky. A large, white, circular speech bubble is positioned below his head on the right side of the frame.

HE'S TOTALLY
LOST IT.

IF IT WERE ME,
I'D JUST GIVE UP
ON THIS,
HEAD DOWN TO
DAEJEON





AND START
MY SECOND LIFE
WITH A WOMAN
LIKE YOU.

WHY WOULD YOU
WANNA RISK
YOUR OWN LIFE
FOR THAT STUBBORN
BASTARD?








I LIKE HIS
STUBBORNNESS.







A character with a green beret and a red jacket is shown from the chest up. They are holding a small, dark, rectangular device in their hands. The device has a small screen or display on the right side. The character is looking down at the device. The background is a blurred outdoor setting with a road and some foliage.

HEY, DON'T YOU THINK
THOSE TWO ARE REALLY
SIMILAR?
THEY MUST BE LIKE
FREAKING SADISTS

CLICK

CLICK

THEY PROBABLY
ENJOY GOING
THROUGH WITH
THIS THING

HEY,
WHERE DID YOU
PICK THAT ONE UP?
GIVE IT TO ME





WAIT
WAIT


EVEN THOUGH
YOU'RE MY BOSS,
I CAN'T JUST GIVE
IT TO YOU.

TEACH ME HOW
TO SHOOT, FIRST.

I SAID GIVE
IT HERE.



AND WHO SAID
I'M YOUR BOSS?
I'M GOING TO
SEOUL WITH
THEM.



IF YOU DON'T
WANNA DIE,
YOU'D BETTER
GO YOUR OWN
WAY.

WHAT?
ARE YOU CRAZY?
WHY WOULD
YOU GO?





JUST GET LOST
IF YOU'RE NOT
COMING.



FINE,
I'LL COME TOO!




WHY.

A person wearing a green cap and glasses is looking out a window. The background outside the window is a bright, hazy landscape. Two speech bubbles are overlaid on the image.

UM.. WELL..
I GUESS IT'S JUST
GUT INSTINCT.

IT LOOKS LIKE
IT'LL BE REALLY
DANGEROUS.

A person with long blonde hair is seen from the side, looking out of a window. The view outside shows a parking lot with several cars and a building in the background. The text is overlaid on a white circular shape that partially obscures the person's face.

BUT MAYBE,
INSTEAD OF GOING TO
OUR DEATHS,
THIS IS ACTUALLY
A WAY OF ESCAPING
FROM DANGER.








WE'LL NEED MORE THAN
SHEER DETERMINATION
TO SURVIVE.





WE'VE GOTTA PREPARE
WELL FOR WHATEVER'S
COMING.

HIVE

END OF PART 1

PREVIEW OF PART 2

IN SEOUL

CH

THERE ARE
STILL SOME
SURVIVORS

CHH

CHHH

CH

HELP,
PLEASE

CH


CHHH

SOMEONE
HELP US

CHH

CHHH

THE GOVERNMENT
HAS FINALLY DECIDED TO
USE HEAT BOMBS TO INCINERATE
SEOUL ON THE 14TH AT 2PM.
ANYONE STILL LEFT IN SEOUL
IS ADVISED TO...



LISTEN FOR
ALL OF US
STILL IN
SEOUL

WE NEED TO
START THINKING
CLEARLY.





WE'VE GOT
TO COME
TOGETHER.

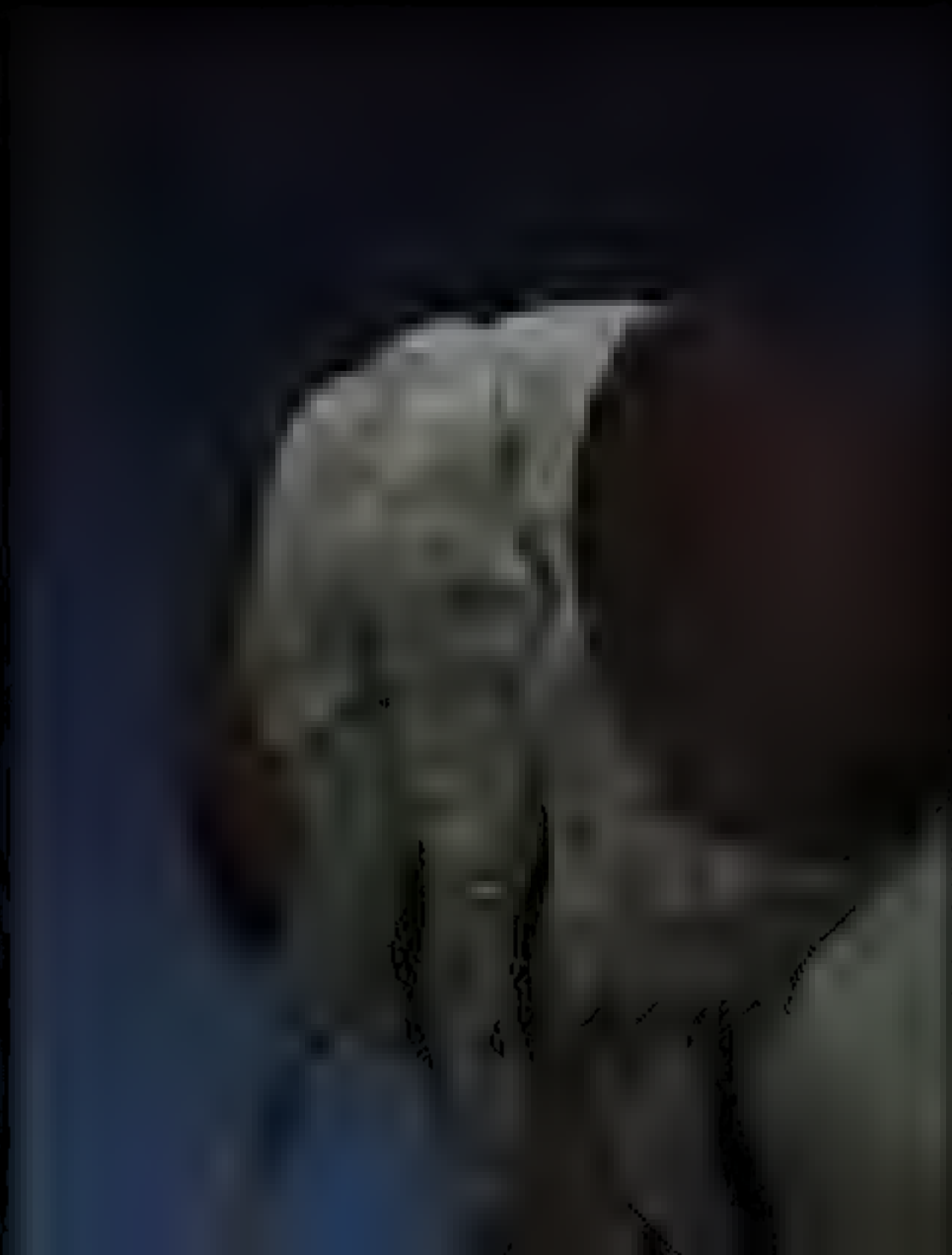
HIVE











SLURP

SLURP

SLURP

SSSSSS

SLURP

SLURP



CRUNCH

CRUNCH





TUMBLE



BLZZZZZZ

GRAB

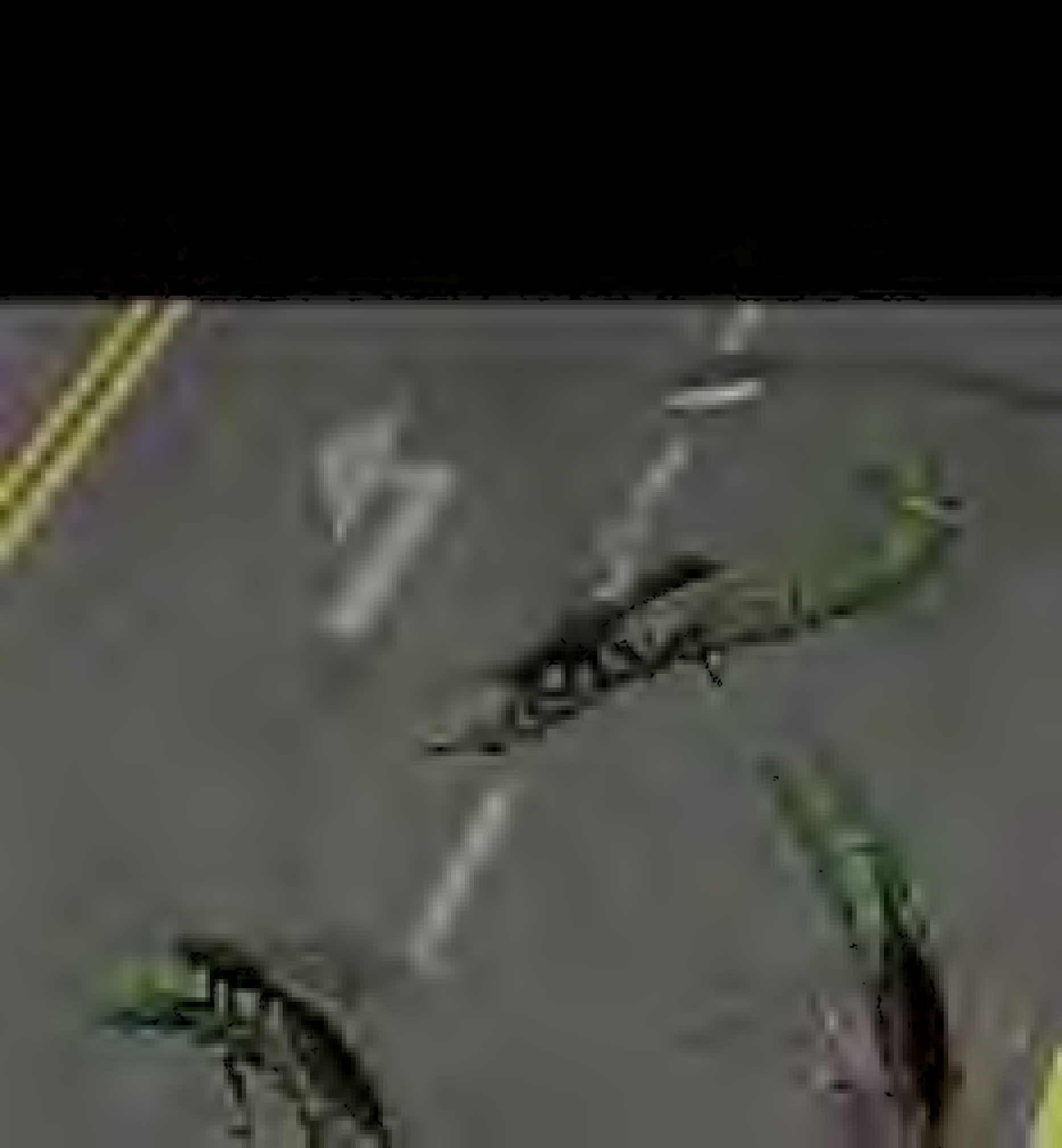


PS Sky

SQUIRM


SQUIRM

WRIGGLE









THIS IS ALPHA.
GROUPOF 4 BUGS
SPOTTED HUNTING.

AFFIRMATIVE.
START THE
OPERATION.



SSSHHH







CLANG

KRARRRRRR



SECRET

PSSSS





STUMBLE

STUMBLE

CRANK

CRANK





STEP

STEP







WHIIIIIIING

WHIIIIIIING

SHOOTING

SPLAT

SPLAT

SPLAT

KSSH

GRAB



CRACK







Hissss



POW

POW

STUMBLE

STUMBLE

WHACK



STEP

STEP

POW

SPLASH







Passes

Passes

A vintage green truck, possibly a military vehicle, is shown from a low angle. A person in a light-colored uniform stands on the roof of the truck. The truck has a large, textured grille and a prominent headlight. The background is a bright, hazy sky.

IT'S GETTING
THERE.



HEY—



COME GET
SOME FOOD~







JUST REMEMBER
I'M THE ONE WHO
FOUND THIS RICE
FOR YOU GUYS.

HEY, BUG GUY.
THE BUS IS ALMOST
READY NOW.






BUT BEFORE WE
LEAVE, I WANNA
HEAR YOUR PLAN.

YOUR REASON FOR
GOING TO SEOUL AND
HOW YOU PLAN ON
GETTING THERE.





THE MAIN GOAL IS TO
DECIPHER THE INSECTS'
MEANS OF COMMUNICATION.
IT'S LIKE TRYING TO
UNDERSTAND THEIR
LANGUAGE.


THE REASON WHY THIS IS
SO IMPORTANT IS NOT
SIMPLY BECAUSE OF THE
LANGUAGE ITSELF--

IT'S BECAUSE IF YOU
CAN DECODE THEIR
LANGUAGE, YOU CAN
CONTROL THEM.


!

INSECT SOCIETIES ARE
ACTUALLY FAR SUPERIOR TO
HUMAN ONES IN THE TRUE
SENSE OF THE WORD.





I MEAN, NO MATTER
WHAT SOCIETY THEY'RE IN,
HUMANS WILL ALWAYS
BEHAVE SELFISHLY.
BUT INSECTS AREN'T LIKE
THAT.


The background of the entire image is a collage of playing cards. Visible cards include the Queen of Hearts, the King of Hearts, the Queen of Spades, and the King of Spades. The cards are arranged in a way that they appear to be part of a larger, slightly tilted and overlapping layout.

IF A QUEEN IS BORN IN
AN INSECT SOCIETY,
THE OTHER FEMALES LOSE
ALL SEXUAL DESIRE
AND EVERYONE STARTS
WORKING ENTIRELY TO
KEEP THE QUEEN ALIVE
AND TO MAKE SURE SHE
REPRODUCES.

THEY SACRIFICE
THEMSELVES AS
INDIVIDUALS FOR THE
GOOD OF THE
COLONY.

AND ACCORDING
TO MY OBSERVATIONS,
THESE MUTANT
INSECTS HAVE THE
EXACT SAME SOCIAL
STRUCTURE



A person wearing a white, long-sleeved button-down shirt is shown from the chest up. The shirt has a pointed collar and a pocket on the left chest. A large, white, semi-transparent circle is overlaid on the lower right portion of the image, containing text. The background is dark and out of focus.

THEY'VE GOT A VERY
ORGANIZED POWER
STRUCTURE.

IM CERTAIN THAT
IT MUST BE
SOMETHING LIKE
THIS.

QUEEN

~~COMMANDS EVERYONE~~

ARMY ARMY
COMMANDER COMMANDER

~~CAN EXECUTE 10 THOUS OF ORDERS~~

OFFICER OFFICER OFFICER OFFICER


~~CAN EXECUTE 10 THOUS OF ORDERS~~

SOLDIER SOLDIER SOLDIER SOLDIER SOLDIER SOLDIER SOLDIER SOLDIER

~~CAN EXECUTE 10 THOUS OF ORDERS~~

~~THEY CAN ONLY REPORT TO SUPERIOR~~

CANNOT EXECUTE ORDERS
CAN ONLY REPORT TO SUPERIOR




I'M STILL NOT SURE
IF THEY USE SOME
KIND OF DANCE OR
PHEROMONE TO
COMMUNICATE.

I'LL HAVE TO CAPTURE
AND ANALYZE SAMPLES
OF EACH KIND OF INSECT
IN ORDER TO DECIPHER
THEIR COMMANDS.


IF WE BREAK DOWN
THEIR SYSTEM STEP
BY STEP, WE'LL EVENTUALLY
BE ABLE TO REACH
THE QUEEN.



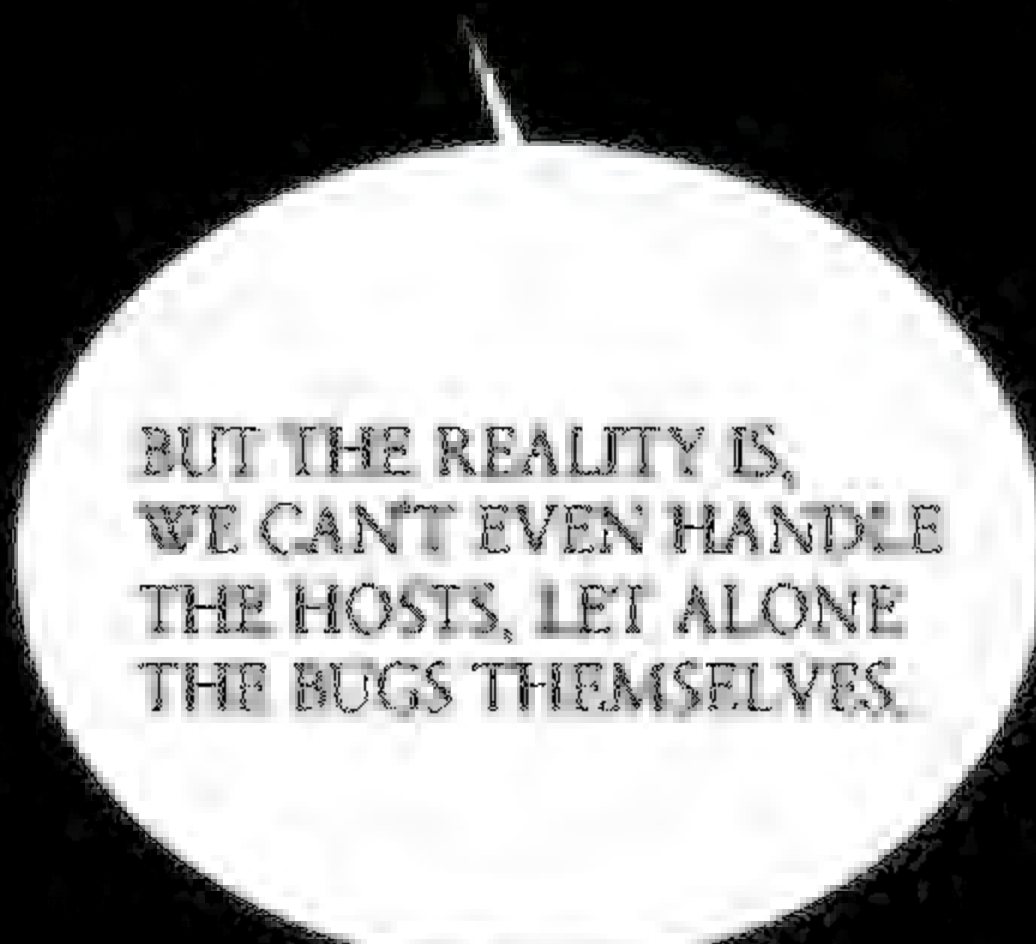
A man with dark hair, wearing a white jacket, is shown from the chest up, facing a woman whose back is to the camera. The woman has dark, shoulder-length hair and is wearing a dark green top. They are in an indoor setting with shelves and various items in the background. A large white speech bubble is positioned above the man, and a smaller one is below him.

AND IN THE PROCESS,
YOU'LL DEFINITELY BE
ABLE TO FIND YOUR
FAMILY.

TRUST ME.

A man in a military uniform, seen from the chest up in profile, looking towards the right. The background is a hazy, overcast sky and distant landscape. A speech bubble is positioned above him.

THAT ALL
SOUNDS FINE.

A large, white, circular speech bubble with a small tail pointing upwards, set against a solid black background.

BUT THE REALITY IS,
WE CAN'T EVEN HANDLE
THE HOSTS, LET ALONE
THE BUGS THEMSELVES.

I THINK WE'LL BE
ABLE TO FIND A WAY
TO DEAL WITH THAT,
TOO.




WHAT I'M MOST
CURIOUS ABOUT IS
IF THE INSECTS
ARE USING
HUMANS AS
SLAVES.



HOW ARE THEY
GIVING ORDERS
TO THEM?



A man with dark hair and a wide-eyed, open-mouthed expression of shock or surprise. He is wearing a green long-sleeved shirt. His hands are raised in front of him, palms facing outwards, in a gesture of disbelief or emphasis. The background is dark and indistinct.

AND HOW CAN
THEY DISTINGUISH
BETWEEN THEIR
HOSTS AND SLAVES
AND JUST REGULAR
HUMANS?

WE JUST NEED TO FIND
OUT THEIR TRICK. ONCE WE DO,
WE'LL BE ABLE TO BLEND IN SO
THEY WON'T EVEN NOTICE US.







WHERE ARE YOU
GOING?



JUST TO THE
BATHROOM.

AH, SORRY.
JUST DON'T GO
TOO FAR.









PM 2:50

1 missed call



STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE

PM 2:50

1 MISSED CALL

HIVE





PHIEW

IT WASN'T HIS WIFE WHO CALLED.



BUT WHY DID I WANT
TO HIDE OVER HERE TO
ANSWER THE PHONE?



UNLESS...



DIDN'T

WANT HER
TO TALK TO HIM.

TREMBLE

TREMBLE





NO, IT CAN'T BE,
WHY WOULD I WANT THAT?

I JUST DIDN'T WANT
HIM TO BE IN DANGER.

GULP

RIGHT NOW, HE NEEDS SOMEONE
TO HELP HIM CONTROL
HIS EMOTIONS.








A woman with long, dark, wavy hair is shown in profile, looking towards the left. She is wearing a light-colored, short-sleeved top. The background is dark and textured, resembling a cave or a night sky. Two white, jagged speech bubble shapes are overlaid on the image. The top speech bubble contains the text "MISS SEONG!". The bottom speech bubble contains the text "HEY! WHERE ARE YOU?".

MISS
SEONG!


HEY!
WHERE ARE
YOU?

WHAT'S WRONG?



A person is running on a track, with a speech bubble containing text overlaid on the right side of the image.

WHY WOULD
YOU WANTER OFF
ALONE AT A TIME
LIKE THIS?



EVERYONE MAKE
SURE YOU'VE GOT
YOUR STUFF!
WE'VE GOTTA
GET OUTTA HERE.

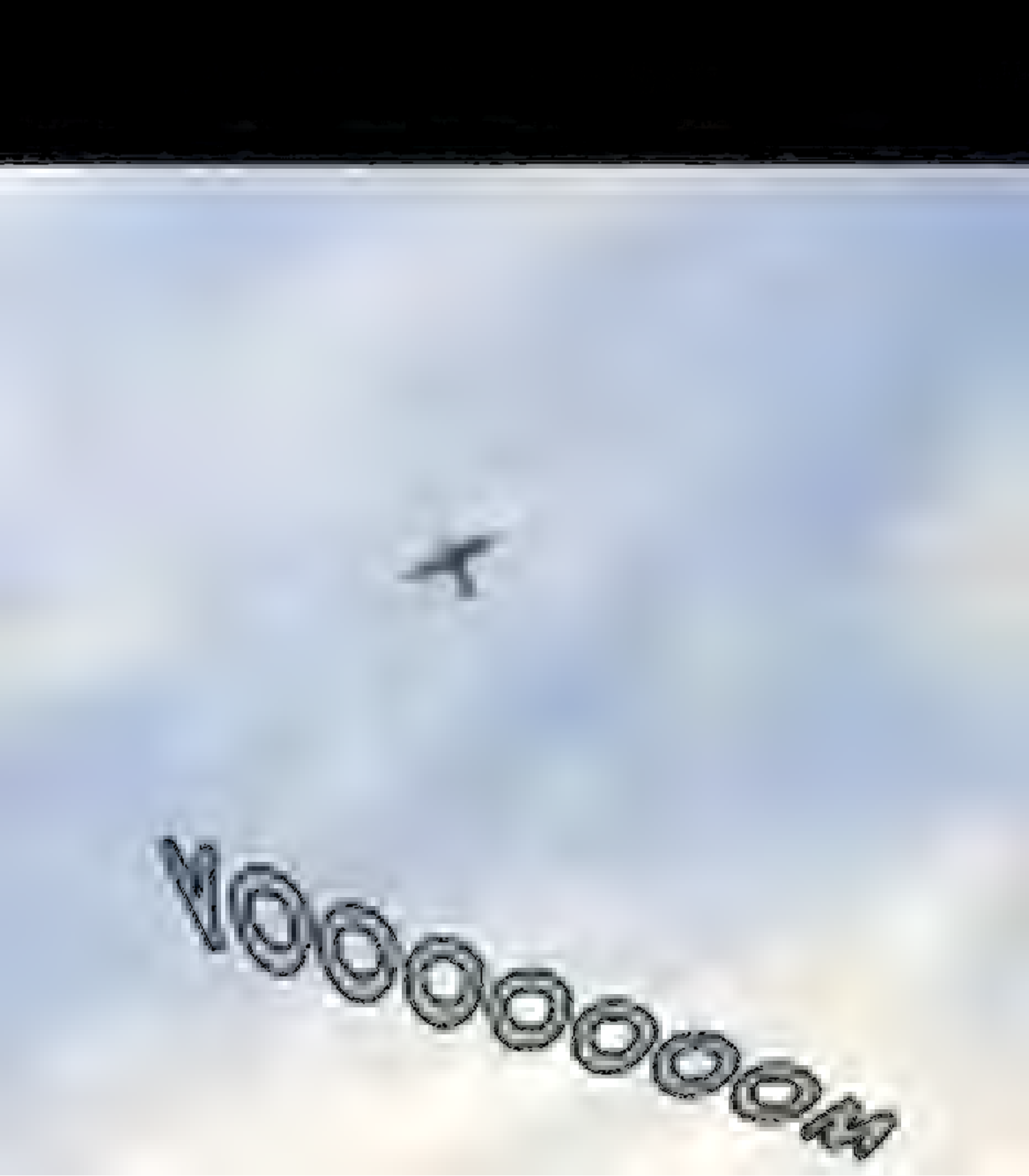
VRRR

VRRR

HUH?
WHAT'S
GOING ON?

ON THE RADIO,
THEY SAID..









FLUTTER

FLUTTER



FLUTTER

FLUTTER



SSS



EVACUATION ORDER

ATTENTION ALL CITIZENS:

IN ORDER TO ELIMINATE THE INSECT THREAT,

WE ARE GOING TO BE BOMBING THE AREA.

PLEASE NOTE THE LOCATIONS AND TIMES

ON THE BACK OF THIS SHEET AND

EVACUATE TO A DISTANCE

OF 200M OUTSIDE THE BLAST AREA

AT LEAST 3 HOURS

BEFORE THE SCHEDULED TIME

GIMPO

00:00 O'CLOCK

BUCHEON

00:00 O'CLOCK

GWAKYEONG

00:00 O'CLOCK

ANYANG

00:00 O'CLOCK

ANSAN

00:00 O'CLOCK

GUNPO

00:00 O'CLOCK

GWACHEON

00:00 O'CLOCK

SEONGNAM

00:00 O'CLOCK

HANAM

00:00 O'CLOCK

GURI


00:00 O'CLOCK

SEONGBU

00:00 O'CLOCK

YANG

00:00 O'CLOCK




HUHH
WHY'RE THEY
BOMBING HERE?
MOST OF THE BUGS
ARE IN SEOUL.

SOUNDS LIKE
SOMETHING THOSE
IDIOTS WOULD
THINK OF.

THEY PROBABLY THINK
SEOUL'S THE INSECTS' MAIN
HABITAT, SO THEY'RE TRYING
TO BURN ALL OF THE
SURROUNDING AREA.





BECAUSE UNLESS THEY
DROP A NUCLEAR BOMB
ON SEOUL, THERE'S NO
WAY THEY CAN CLEAR THE
WHOLE AREA AT ONCE


IF THEY START BOMBING
ONE PART OF SEOUL,

THE INSECTS WILL
SPREAD OUT ALL OVER
AND ESCAPE.
SO THEY'RE TRYING
TO PREVENT THAT.

ALRIGHT WHATEVER,
JUST GET YOUR
STUFF QUICKLY!

WE DON'T HAVE
TIME TO STAND
AROUND
CHATTING-
WE'VE GOTTA
GET OUT OF THE
DANGER ZONE!



A person with long, light-colored hair is walking away from the camera down a dark, narrow hallway. They are wearing a dark jacket and a backpack. The hallway has dark walls and a dark floor. A speech bubble is positioned above the person's head, and another speech bubble is in the foreground, partially obscuring the person's lower body.

JUST AS I EXPECTED,
THERE'S NO GUARANTEE
ANYWHERE THAT THEY'RE
REALLY GONNA BOMB
THE PLACE ON
SCHEDULED TIME.

IT'S EVERY MAN
FOR HIMSELF
NOW.

A man with dark hair, wearing a white button-down shirt, stands in the center of the frame. He has a serious expression. To his left, a woman with dark hair, wearing a grey jacket, is looking up at him. The background is a blurred outdoor setting with a building and a street.

WAIT

THEN WHERE
ARE WE GONNA
GO?

A man in a military uniform is speaking. In the background, a large screen displays a dark, indistinct image. The scene is dimly lit, with the primary light source coming from the screen and the ambient room lighting.

ANYWHERE,
SO LONG AS
IT'S OUTSIDE
THE BLAST
RADIUS.

WE'LL SORRY,
BUT THERE ARE
NO SAFE PLACES.

LOOK AT THIS



IMPO

UCHEDI

WACHEDI

ANYANG

ANYANG

QUINPO

WACHEDI

WACHEDI

WACHEDI

WACHEDI

WACHEDI

WACHEDI

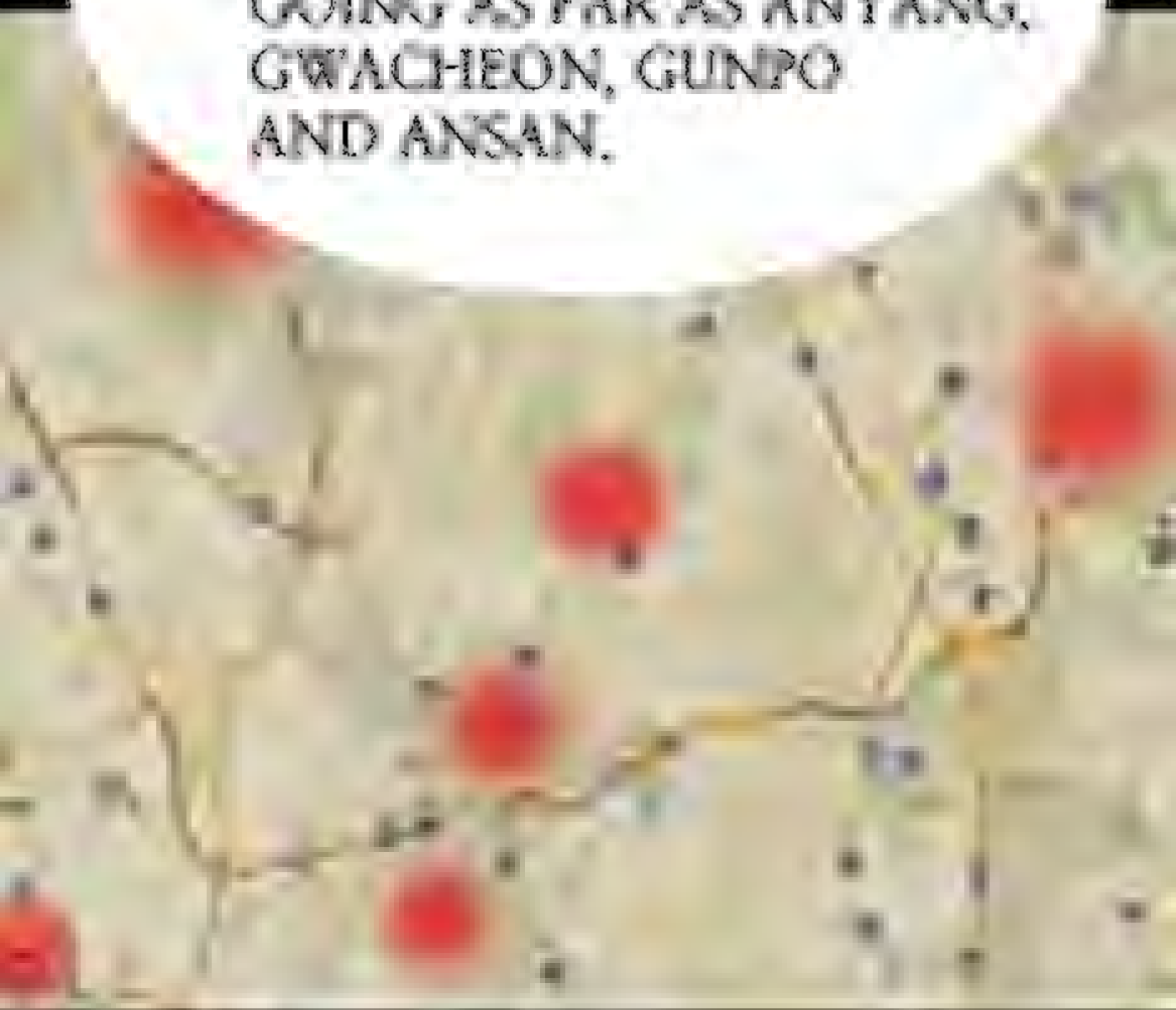
WACHEDI

WACHEDI

WACHEDI


WACHEDI

THEY'RE BOMBING
ALL AROUND SEOUL,
BUT THEY'RE EVEN
GOING AS FAR AS ANYANG,
GWACHEON, GUNPO
AND ANSAN.



THE BUGS ARE
SPREADING
ESPECIALLY
TO THE SOUTH.



A man with dark hair, wearing a light-colored trench coat over a dark shirt, is shown in profile, looking down at a newspaper he is holding. The background is a blurred city street with buildings and a fence. Two speech bubbles are overlaid on the image.

THIS ISN'T JUST
A PREVENTATIVE
MEASURE TO
ERADICATE THEM-

THEY'RE JUST
DESTROYING THE
SURROUNDING AREA
TO STOP THEM FROM
SPREADING.





THEN WHAT
DO WE DO?




WE GO TO
SEOUL.



IT'S ONLY A MATTER
OF TIME BEFORE
NOWHERE'S SAFE,
EVERYWHERE IS
BECOMING THE SAME


THERE'S NO WAY FOR
HUMANS TO STOP THE
INSECTS FROM SPREADING
ANYMORE.






IT'D BE BETTER
TO THINK OF A
PLAN IN SEOUL






LOOK, I KNOW YOU'RE
ALL UPSET BECAUSE
OF YOUR FAMILY,
BUT THINK ABOUT IT-
WE JUST BARELY
ESCAPED FROM
SEOUL BEFORE.

I TOLD YOU.



GOING TO WORK
OR WALKING INTO
A BUGS' NEST ARE
THE SAME THING
TO ME.




A man with short brown hair, wearing a grey jacket, is standing and speaking to a group of people. The group is mostly seen from behind, with one person in a tan jacket in the foreground. They are in an outdoor setting with a chain-link fence and trees in the background. A large speech bubble originates from the man.

H-H-E'S RIGHT!
IT'S THE SAME THING,
PEOPLE HAVE
ALWAYS ARBITRARILY
KILLED AND EATEN
OTHER SPECIES.

WE'VE BEEN ALMOST
LIKE UNTOUCHABLE
GODS IN THE FOOD
CHAIN.



NOW,
ALL THAT'S HAPPENED
IS WE'RE PART OF THE
FOOD CHAIN AGAIN.



NOW,
ALL OF THOSE
OTHER CREATURES
AROUND US.

ALL OF THE
OTHER ANIMALS
LIVING ON THE EARTH
HAVE JUST BECOME
EQUAL WITH US.





WE'VE GONE
BACK TO OUR
NATURAL STATE.




AND SEOUL MAY
BE THE SAFEST
PLACE FROM ALL
THE BOMBING.

THEY'RE
GOING TO
A LOT OF
TROUBLE
NOT TO
BOMB SEOUL.



HEY,
ACTUALLY.






WHAT YOU SAID
REALLY IMPRESSED
ME!

WHAT YOU SAID
ABOUT GOING
TO WORK OR FACING
DANGER TO SAVE
YOUR FAMILY BEING
THE SAME.

HIS RIGHT!
THERE'S NO
NEED TO DESPAIR
AND THERE'S
NOTHING TO FEAR.

BEETLES, FROGS,
EVEN FLEAS
ALL LIVE HONORABLE
LIVES WITHOUT EVER
COMPLAINING!






BUT STILL..
I THINK THAT GOING
TO SEOUL RIGHT NOW
MAY NOT BE THE
BEST PLAN FOR THE
MOMENT.

THEY SAID THEY'RE
BOMBING, RIGHT?
WELL WHAT IF RIGHT
AFTER THEY BOMB
THE OUTSKIRTS, THEY
BOMB SEOUL..

THERE'S A DIFFERENCE
BETWEEN LIVING
HONORABLY
AND WALKING INTO
SITUATIONS THAT ARE
CLEARLY
DANGEROUS.



A close-up photograph of a person's face, showing their eyes and nose. A large, white, semi-transparent speech bubble is overlaid on the right side of the image, containing text. The background is slightly blurred, showing some greenery and a building structure.

SO I THINK, FOR NOW,
WE SHOULD WAIT FOR
THE BOMBING TO
FINISH AND THEN GO-











I DON'T KNOW
ABOUT THE OTHERS,
BUT YOU'VE GOT
TO COME WITH ME.

YOU'VE GOT
A PURPOSE.
THE BUGS!! ALL
BE DEAD AFTER
THE BOARDING,
SO WHAT WOULD
BE THE POINT OF
GOING THEN?







WAIT, W-WHAT
I TOLD YOU ABOUT
THE INSECTS IS JUST
A THEORY.
JUST MY OWN
THEORY!



WELL, IT MAY BE
A THEORY,
BUT I SUPPOSE
IT MAY
BE POSSIBLE
TO PROVE.



BUT STILL,
THIS IS TOO
DANGEROUS.



I'VE BEEN TO THE
QUEEN'S LAIR.
CAN YOU FIND ANYONE
BETTER THAN ME TO
PROVE YOUR THEORY?

YOU'VE GOTTA DEAL
WITH THE SITUATION.
YOU CAN'T EXPECT
TO USE ME "JUST" AS
MUCH AS YOU NEED.






Y-YOURE RIGHT.
WE'VE GOTTA
FIND THEM
WHILE THEY'RE ALIVE.

LET'S GO,
THEN.







A blurry, low-angle shot of a city street at night. In the foreground, a large white circle contains the text "IF WE'RE ALL DECIDED, LET'S HEAD TO SEOUL THEN." The background shows a street with a car and some buildings, but they are out of focus.

IF WE'RE
ALL DECIDED,
LET'S HEAD TO
SEOUL THEN.



HUND
YOU MEAN
US TOO?

US?



[illegible]

Security

Instruction

Shirley Condon

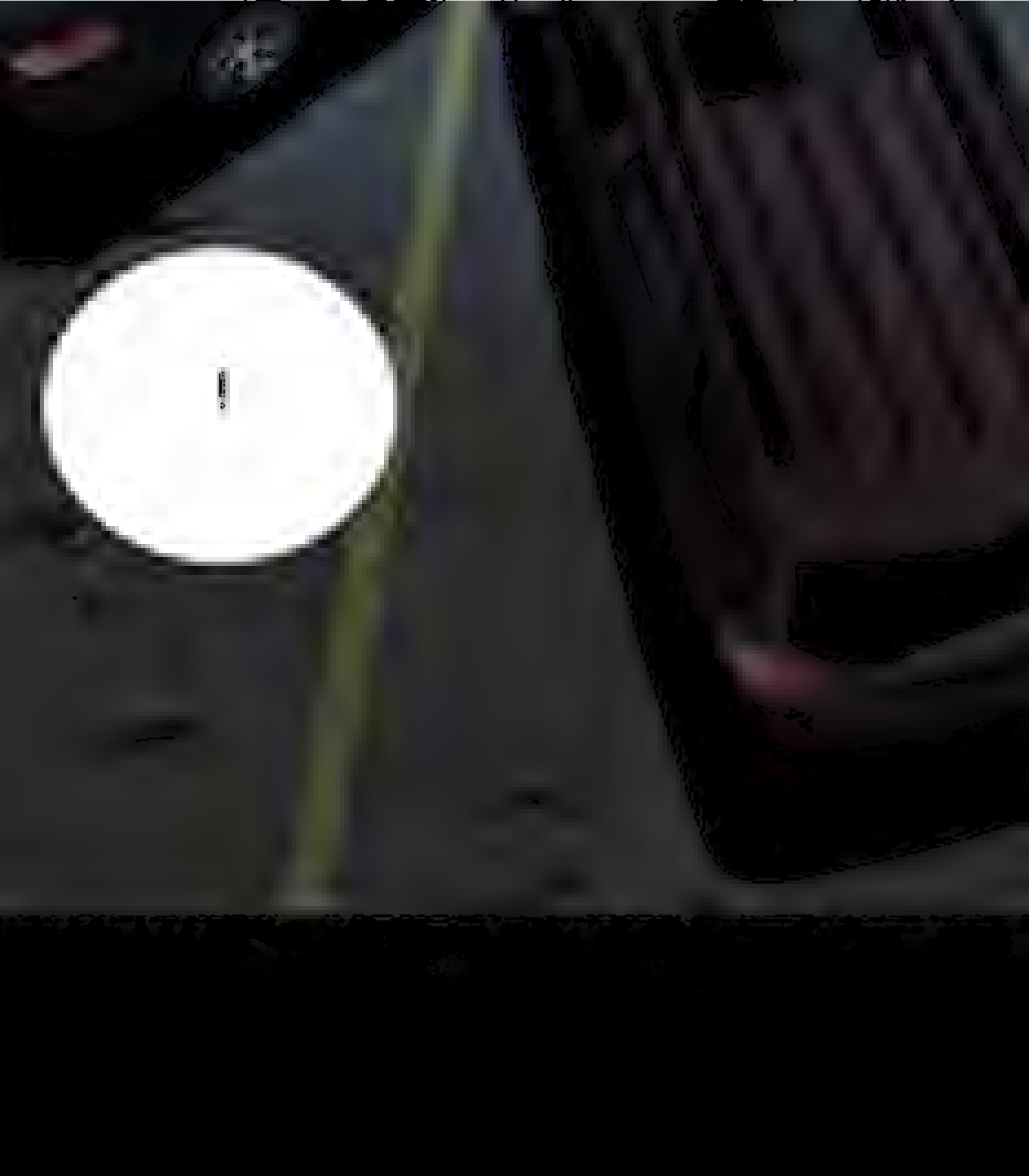
RATTLE

vroooooom

RATTLE

RATTLE





CREAK

TICK

TICK

TICK

TICK

TICK

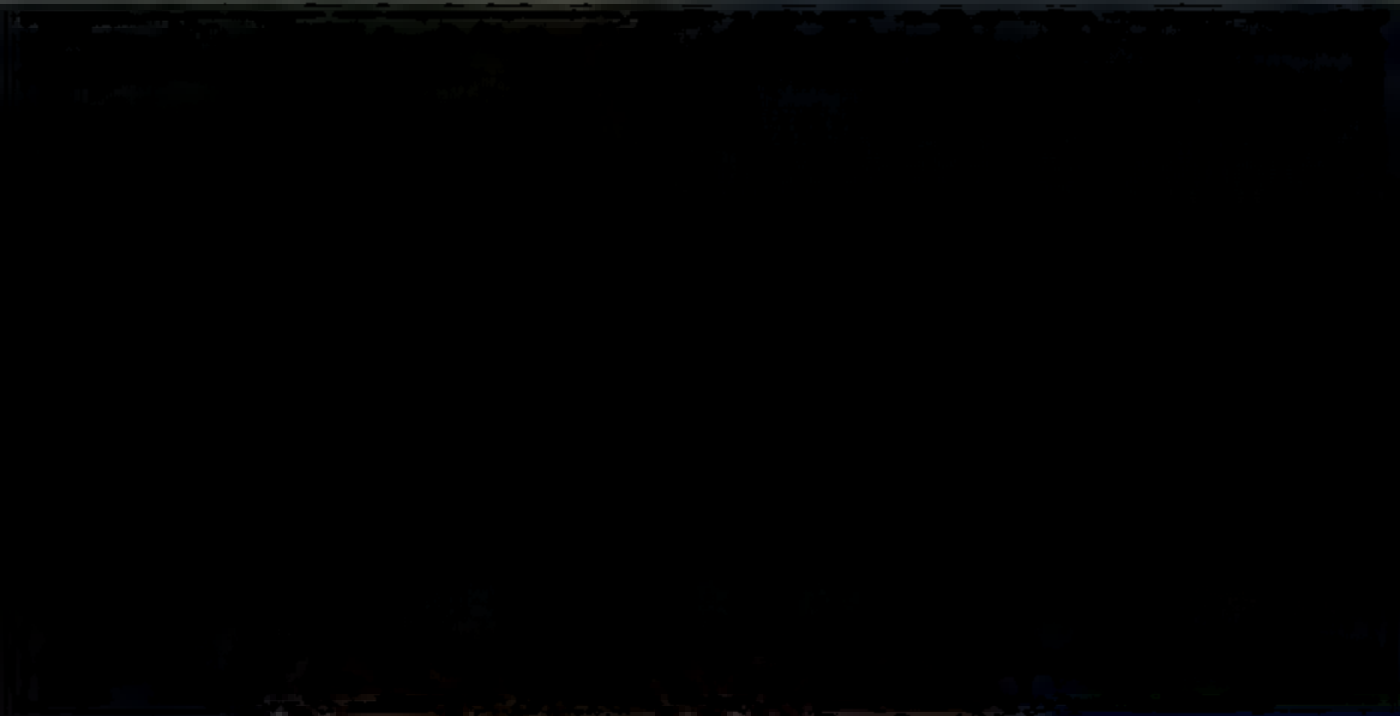
TICK

THE ROAD'S
TOTALLY BLOCKED.












VR0000N

CRASH

STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE

VR000000m



HEY!
WHAT'RE YOU
DOING!!

IM TRYING
TO SAVE THAT
KID!

VROOOOOOZZ

SCREECH

MIND YOUR
OWN BUSINESS!!
THAT KID COULD'VE
DONE SOMETHING
WRONG!!

RATVILLE



Swoosh

SMACK

AHH







STEP

STOP

STEP


STEP





T-THE

THE
TRUCK

A person with dark hair, wearing a grey long-sleeved shirt and blue jeans, is sitting on a wooden bench. They are holding a large white shield in front of their chest. The shield has the text "IS IT YOURS?" written on it in a bold, black, serif font. The background is a dark, out-of-focus outdoor setting.

IS IT YOURS?



GIVE IT
TO ME

WAIT, STOP!



GOOD,
JUST CALM DOWN.



LET'S JUST
TALK THIS OUT.



HEY PIG,
WHY DONT YOU
TAKE A WALK.







WE'RE BUSY

100% COTTON
100% COTTON
100% COTTON
100% COTTON
100% COTTON
100% COTTON



A cartoon character with a large white speech bubble is shown against a dark background. The character is wearing a blue shirt and has a large, round head. The speech bubble is white and contains the text "HAH, COME ON, THAT'S A TOY." in a bold, black, sans-serif font. The character's mouth is open, and they appear to be speaking. The background is dark and blurry, with some indistinct shapes that could be other characters or objects.

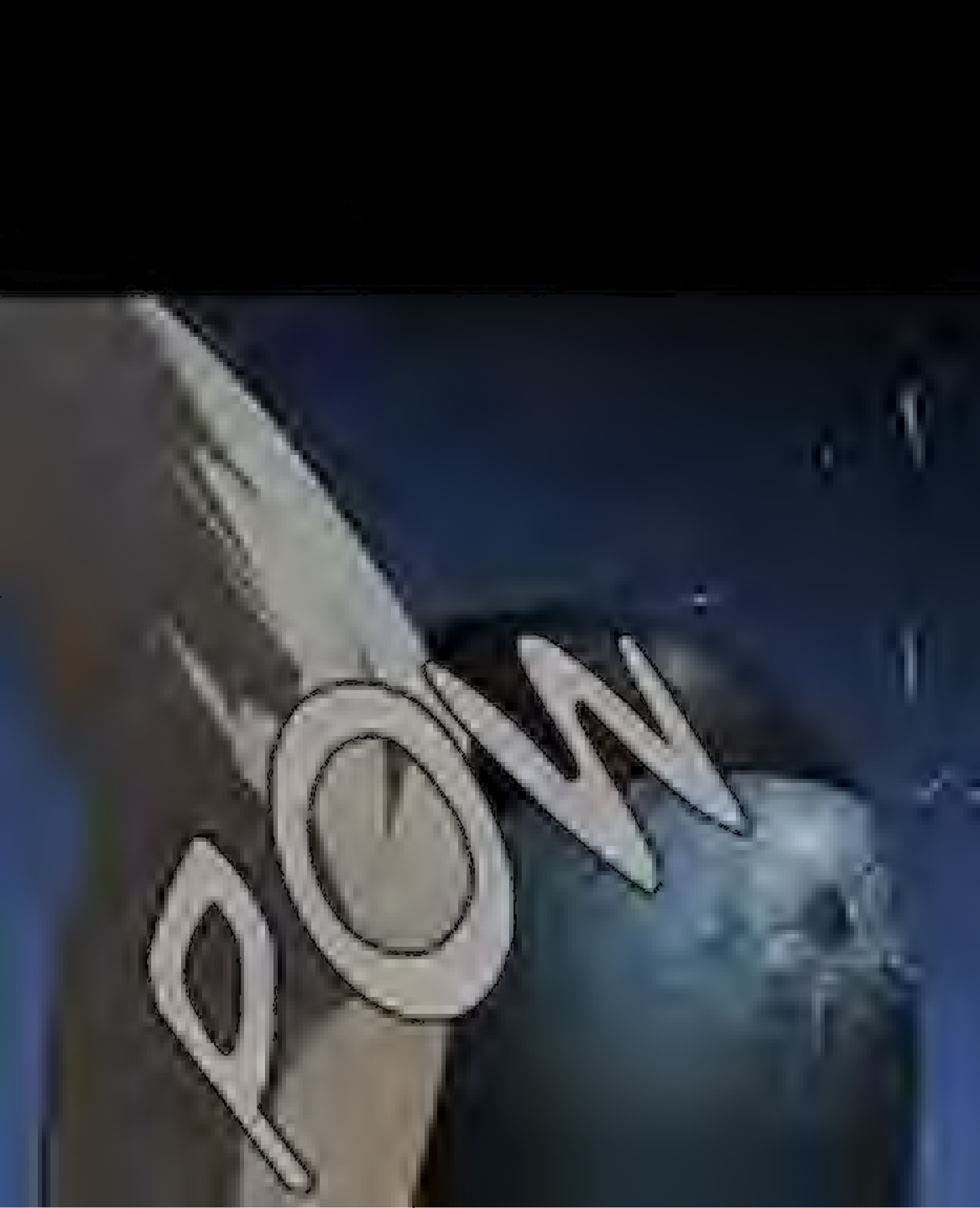
HAH,
COME ON,
THAT'S A TOY.

A dark, blurry background with a white circle containing text. The background appears to be a close-up of a textured surface, possibly a rock or a piece of fabric, with some light reflecting off it. The white circle is positioned in the lower right quadrant of the image.

TRYING TO
GET YOURSELF
KILLED.
GRANDS?

A person wearing a grey hoodie is shown from a top-down perspective, with their hands clasped behind their head. The person is positioned in the upper half of the frame. Below them is a large, white, jagged starburst shape that contains the text. The background is dark and textured, possibly a wall or floor.

JUST TRY
SHOOTING!






DING









HI-HEY, YOU
SHOULD'VE SHOT
ONE OF HIS LEGS
OR...

SHUT UP.
IT'S A WASTE
OF BULLETS.
I HATE WASTING
EVEN ONE ON
THIS PRICK.

ALRIGHT,
EVERYONE GET
BACK ON.




WE DONT
WANNA STICK
AROUND HERE.



MISTER,
HELP ME.

MISTER




HEY LITTLE GUY,
ARE YOU OKAY?

HEY,
COME ON

WE'VE ALREADY
HELPED HIM.
WHY DO YOU KEEP
INTERFERING
IN OTHER
PEOPLE'S LIVES?

YOU CAN HARDLY
KEEP YOURSELF
ALIVE.



A young boy with dark hair and a blue jacket is shown from the chest up. He has a pleading expression on his face, with wide eyes and an open mouth. A large white speech bubble is positioned above his head, containing text. The background is dark and out of focus.

MISTER,
THERE'S A CHURCH
NOT TOO FAR FROM
HERE..

PLEASE,
JUST TAKE ME
TO THE NUN
THERE..

COME ON!
GET UP!

IF IT'S SO CLOSE,
THEN HE CAN
GO BY HIMSELF!

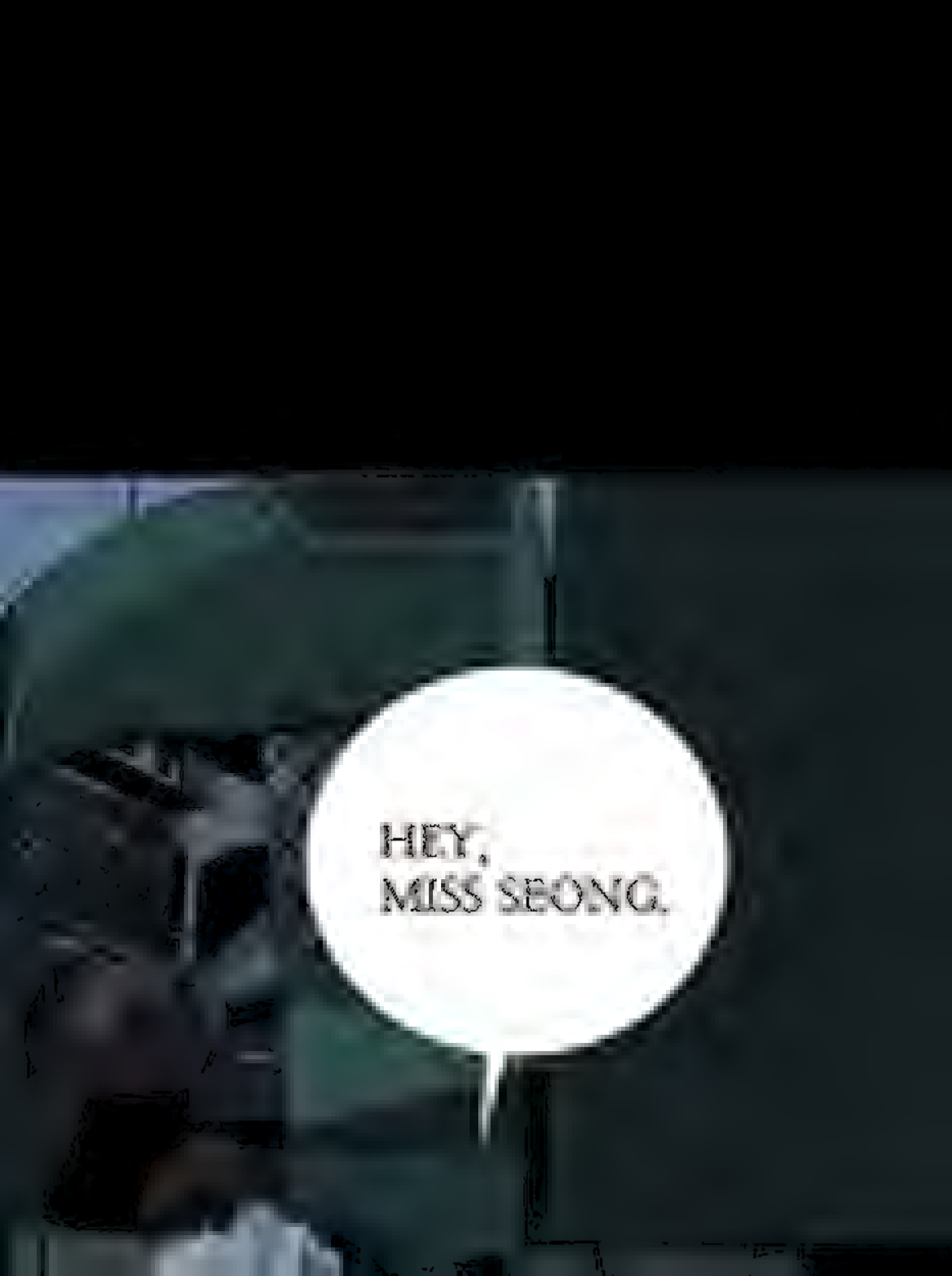
SORRY,
BUT I THINK WE
SHOULD HELP HIM
SINCE WE'VE ALREADY
DONE THIS MUCH.





HE CAN'T GO
ANYWHERE WITH
HIS LEG HURT LIKE
THAT.





HEY,
MISS SEONG.



YEAH?

WHEN HE
WAS WORKING,
HE WAS A TOTAL LOSER,
HUH?
SOME DUMB OFFICE
BULLY RIGHT?





...UH,
WELL...

HAH,
I KNEW IT.







MASTER,
IT'S OVER THERE.



SCREECH

TATATATATATATA







MA'AM-

LIMP

LIMP

MA'AM-





CREEEAAK


















A man with dark hair, wearing a blue button-down shirt, is looking towards a woman. The woman is wearing a red dress and has her back to the camera. They are in a room with a wooden floor and a white wall. A large white circle is overlaid on the left side of the image.

DON'T MOVE.

A white, jagged starburst shape is overlaid on the bottom right of the image.

21







ANY MOVEMENT
AT ALL,
AND WE'LL SHOOT.




NOW YOU
LISTEN TO ME.

THIS IS A SHOTGUN.
I DON'T EVEN NEED
TO AIM IT IN HERE
TO GET YOU.











WAIT, MA'AM.
I THINK THERE'S BEEN
A MISUNDERSTANDING.

THE KID WAS
HURT SO WE
BROUGHT HIM
HERE-

NO,
I UNDERSTAND
PERFECTLY WELL.

A woman wearing a grey hijab and a grey long-sleeved shirt is shown from the chest up, looking down and slightly to her right. Her hands are clasped together in front of her. A large white speech bubble is positioned above her head, containing the text "WHEN I SAY DON'T MOVE, THAT INCLUDES YOUR MOUTH, SO SHUT IT." The background is dark and out of focus.

WHEN I SAY DON'T MOVE,
THAT INCLUDES YOUR MOUTH,
SO SHUT IT.

A woman wearing a grey hijab and a grey long-sleeved shirt is shown from the chest up, looking down and slightly to her right. Her hands are clasped together in front of her. A large white speech bubble is positioned below her head, containing the text "ONLY SPEAK WHEN I ASK YOU A QUESTION." The background is dark and out of focus.

ONLY SPEAK
WHEN I ASK YOU
A QUESTION.


WHY DID YOU
COME INSIDE?



I WAS PRAYING.





A man with dark hair, wearing a light blue button-down shirt, is looking directly at the camera with a surprised expression. A large, white, circular speech bubble is positioned in the lower-left foreground, partially obscuring his torso. The background is a blurred indoor setting with windows and a door.

THAT WE'D
ALL BE SAFE.

ARE YOU NUTS?
WHY WOULD YOU
PRAY IN A WORLD
LIKE THIS.


THERE'S NO
GOD TO ANSWER
YOUR PRAYERS.
HE'S DEAD.



WHAT DO YOU MEANT
WHY WOULD HE DIE?




WHY?
BECAUSE HE
STARVED TO DEATH

A close-up, high-contrast photograph of a person's face, focusing on the eyes and forehead. The person has dark, intense eyes and is wearing a dark cap. A large, white, irregular speech bubble shape is positioned on the left side of the image, partially covering the person's face. Inside the speech bubble, the text "PEOPLE DIDN'T FEED HIM." is written in a bold, black, serif font.

PEOPLE DIDN'T
FEED HIM.





OH, YOU OF
LITTLE FAITH.

SHUT UP AND
HAND OVER THE
KEYS TO THE
TRUCK.

NOW!





AND YOU,
TAKE OFF YOUR
JACKET.

!



IT LOOKS A
LITTLE HEAVY.



NOT THE KIND
OF JACKET YOU'D
WEAR IN THIS
WEATHER.

HEY.

WHAT?



WHAT DID I
TELL YOU,
YOU IDIOT-.

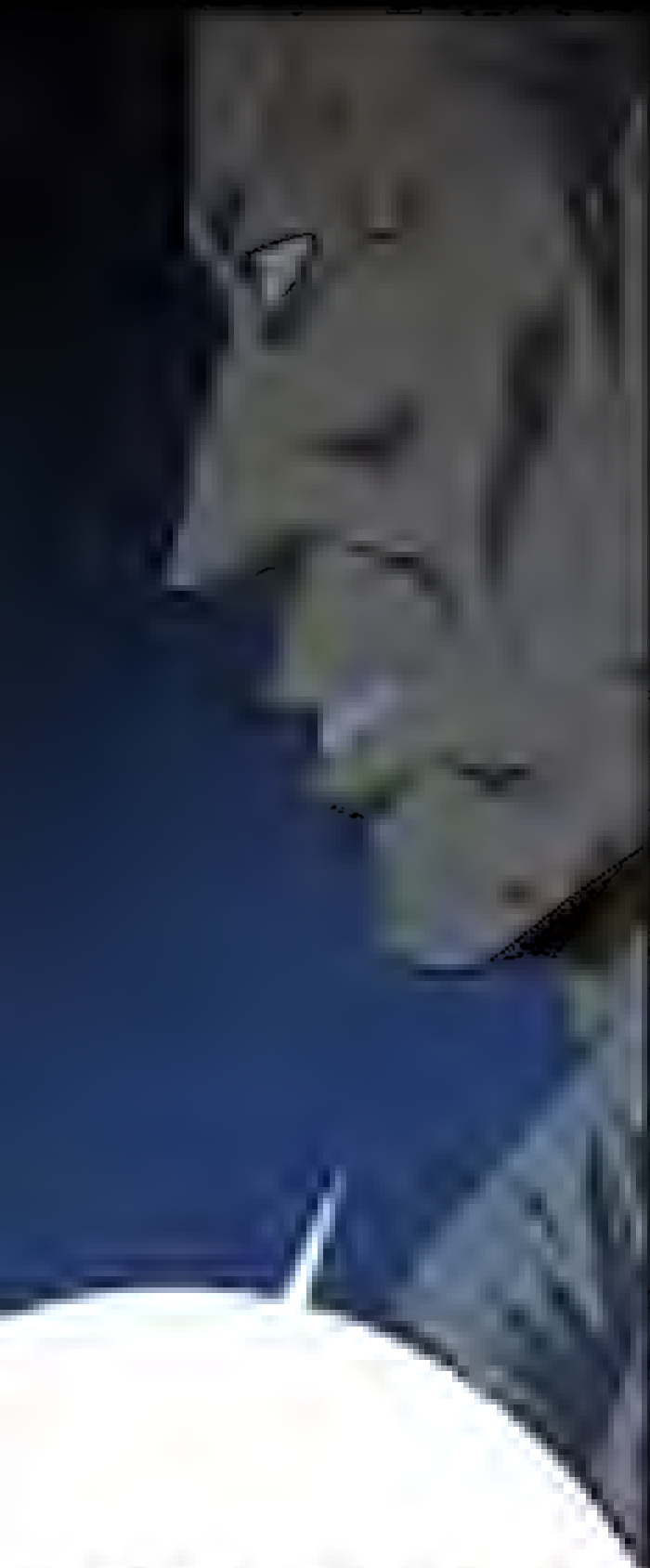




A woman wearing a light-colored hijab and a long, fringed dress stands in a desert at night. She is looking towards the camera with a serious expression. The background is a dark, hazy desert landscape under a night sky. Two large, white, circular speech bubbles are overlaid on the image. The first speech bubble is in the upper left corner, and the second is in the lower right corner.

SHUT UP AND
TAKE IT OFF!

OR ELSE WHAT?

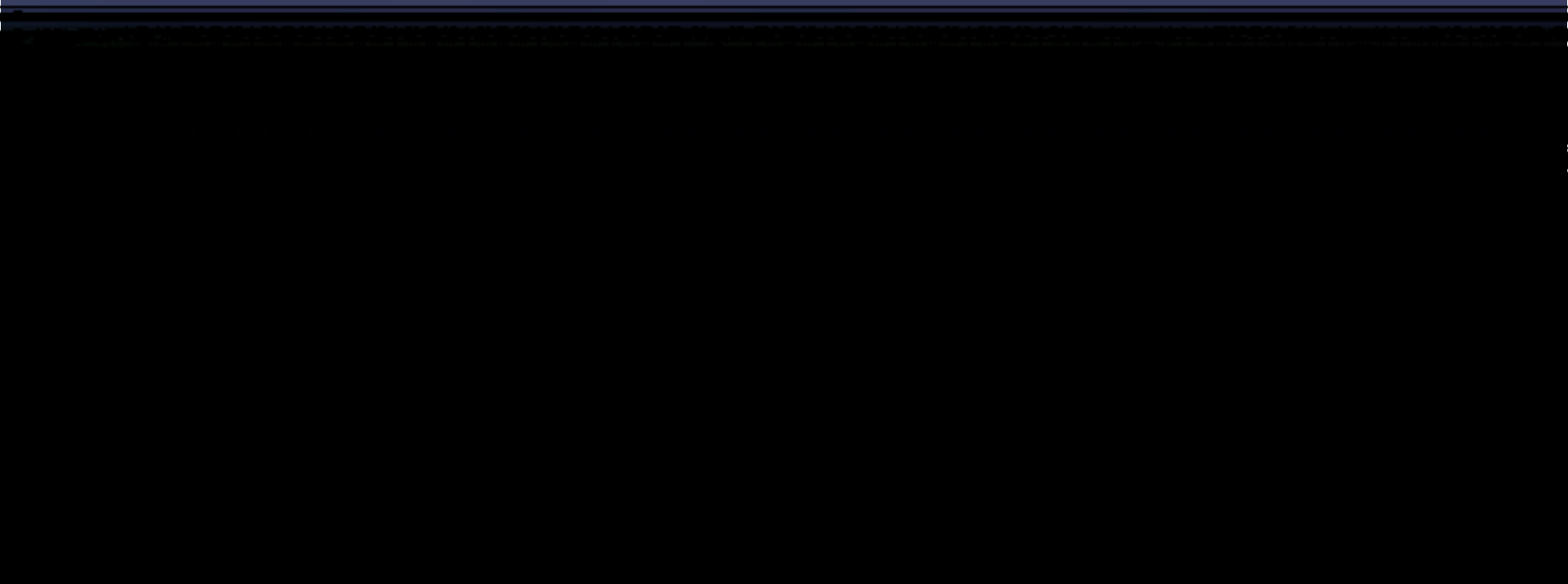


DROP THAT RIGHT
NOW BEFORE YOU
SHOOT YOUR FOOT
OFF. IF YOU KEEP
SCREWING AROUND
WITH THAT, I'LL
KILL YOU MYSELF.

HAAH, YOU BETTER
SHUT THAT STINKY
MOUTH OF YOURS.
YOU WANNA HAVE
SOME HOLES
IN YOUR BODY
SO YOU CAN SEE
THROUGH
YOURSELF?













STORY/ART
ASSISTANTS

KYUSAM KIM
SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE




LIVE

MAM,
WAIT.




THESE AREN'T
BAD PEOPLE



A close-up photograph of a person's face and upper torso. The person is wearing a white t-shirt with black text. The background is dark and out of focus. The person's mouth is slightly open, showing their teeth.

THEY SAVED ME
AND BROUGHT ME
ALL THE WAY HERE.



THAT'S WHY
I DON'T TRUST THEM,
JEONGGI.

THERE'S NO WAY
THEY'D DO SOMETHING
SO KIND WITHOUT SOME
SORT OF ULTERIOR MOTIVE.

A group of people, including a man in a green shirt and a woman in a white shirt, are walking on a red carpet at night. A large white circle is overlaid on the left side of the image, containing the text "THE KINDEST PEOPLE ARE THE MOST SUSPICIOUS ONES." in a serif font.

THE KINDEST
PEOPLE ARE
THE MOST
SUSPICIOUS ONES.

A woman wearing a blue dress and a white headscarf is walking through a large, red, textured curtain. To her right, a young child in a blue dress is standing, looking towards the camera. The scene is set against a dark, textured background.

ALWAYS
REMEMBER
THAT.


.....

I COMPLETELY
AGREE

I THINK WE MAY ACTUALLY
HAVE SOMETHING
IN COMMON,
BELIEVE IT OR NOT,



I KNOW THIS MAY
SEEM SUSPICIOUS,
BUT WE REALLY DON'T
HAVE ANY KIND OF
SECRET PLAN.



I WAS AFRAID THIS
WOULD HAPPEN.
SO I TOLD THIS IDIOT
WE SHOULD
JUST LEAVE THE KID.



BUT THIS GUY HERE
IS ONE OF THOSE FOOLS
WHO CAN'T STAND BY
AND WATCH LITTLE
KIDS GET HURT.

WE'RE NOT ASKING
FOR ANYTHING.
WE WON'T EVER
SEE YOU AGAIN.
SO JUST LET US OUT,
WOULD YOU?





MAM,
HE'S TELLING
THE TRUTH.

THE OLD MAN WANTED
TO JUST LEAVE ME THERE,
BUT THAT OTHER MAN
HELPED ME.











GLARE



WHISH







POW

POW

POW





SPLAT

PST





HISS

STUMBLE

SSSS

SS

STEP

STEP

STEP

KAPLOW

BAND

POON

POW POW
POW POW
POW



JEONGGU!

YES, MA'AM



SPLAT





AGHH! AAAHHH!

MYEONGSEON!
STAY CALM!
AND LOWER THE GUN
A LITTLE BIT!



CHIK

CHIK

pow

STUMBLE

DRIP

DRIP

DRIP

DRIP



STEP

STEP
STEP





TAP TAP TAP

SHAKE

SHAKE

SHAKE






SEPARATE

SEPARATE

REACH

TAP

TAP



BLOCK THE DOOR!
WE'RE OUT
OF BULLETS.

IF IT OPENS,
WE'RE ALL DEAD.

PUSH



WISH





WHAACK

WHAACK

WHAACK



RATTLE



RATTLE


HISS
SSSS

RATTLE

HISS

.....





MYEONGSEON!!
HOW CAN YOU
BE MORE AFRAID
THAN JEONGGUK

GET UP!
YOU'RE HIS
ELDER
BROTHER!

SHAYE

SHAYE

UGH...

UHH MA'AM.

LOOK AT
JEONGGU!
HOW STRONG
HE IS!



RATTLE

RATTLE

HISS

SSS

SSS

RATTLE

THE DOOR'S
MADE OF GLASS
SO IT WON'T
LAST LONG.

THERE'S A LITTLE
DOOR IN THE BACK.
IT LEADS TO THE
PRIEST'S OFFICE.



OVER THERE...



SLAM





IT CANT BE...
DID HE LOCK IT??

RATTLE

RATTLE



SCRATCH

SCRATCH

CRACK

CRACK




H-HELLO?


?!

IT'S ME!
ARE YOU OKAY?






HOW DID YOU
KNOW THIS
NUMBER?



WHAT DO YOU MEANT
I GAVE THAT PHONE
TO YOU BACK AT THE
EVACUATION CENTER.

BUT ANYWAY,
THE DOOR'S COVERED
WITH BUGS. AT LEAST
20 OF THEM.


A man with grey hair, wearing a light blue jacket, is holding a small green frog. He is looking down at the frog with a slight smile. The background is dark and out of focus. Two speech bubbles are overlaid on the image. The first speech bubble is at the top, and the second is at the bottom.

HEY KID,
HOW DID YOU
GET THERE?

I HAD A FEELING
YOU MIGHT NEED
HELP, SO I'M HIDING
IN THE TRUCK.

ARE THERE ANY BUGS
ON THE TRUCK?

NO.




GOT IT,
MYEONGSEON?
DEATH IS BEYOND
HUMAN CONTROL,
SO THERE'S NO
NEED TO WORRY
ABOUT IT.

YES,
MA'AM.

LISTEN KID,
THERE'S A BAG
IN THE STORAGE BOX
BEHIND THE DRIVER'S
SEAT. FIND IT.



A person wearing a white lab coat is holding a tablet computer. A white speech bubble with a black border is positioned in the lower right quadrant of the image, containing four lines of text. The background is dark and out of focus.

AH, HUM?
A BAG?
ONE SEC.
AH, FOUND IT.

WELL, THERE'S A
BIG TUBE AND
SOMETHING THAT
LOOKS LIKE
A BEERCAN.
WHAT'S THIS?

?

THAT'S IT.
THAT'S WHAT
I MEAN.

NOW LISTEN,
THAT DEER CAN IS
A MOLOTOV
COCKTAIL.

THE TUBE IS USED
TO LAUNCH IT.
NOW I WANT YOU
TO DO EXACTLY
AS I SAY.



WRIGGLE

WRIGGLE

SEE THE SWITCH
ON THE TOP OF
THE BEER CAN?
FLICK IT.

AFTER THAT
BE CAREFUL.
IF YOU DROP IT,
IT'LL ACTIVATE
THE DETONATOR
INSIDE.



I-I FLICKED
THE SWITCH.



WHAT DO I
DO NOW?

THEN
PUT IT IN
THE TUBE.

ON AN ANGLE,
LIKE YOU'RE SLOWLY
GOING DOWN
A SLIDE.



ALL DONE?

.....



YEAH.

NOW OPEN THE
ROOF HATCH ON THE
TRUCK AND GO UP THERE.
I'LL HELP YOU WITH
AIMING IT.



OCAY.



SEE THE THING
ON THE SIDE?
USE THAT TO TILT IT TO
A 25 DEGREE ANGLE.

DON'T GET TOO CLOSE,
THE DOOR'S GONNA
BREAK.




I'VE GOTTA
HELP HER AIM.

CRACK

CRACK


MISS



A LITTLE MORE

HISS

A BIT MORE
TO THE RIGHT.

A person wearing a red shirt is standing on a green, grassy field. The background is dark and indistinct. Three white speech bubbles are overlaid on the image. Two are at the top, each containing the text 'LIKE THIS?'. One is at the bottom left, containing the text 'A BIT MORE?'.

LIKE THIS?

LIKE THIS?

A BIT MORE?

PERFECT.



NOW SET THE
TIMER TO 5 AND
GET THE HELL
AWAY FROM IT!





POW

WHOOOSH



W. H. Miller



POW



KABOOM


WHOOOSH



.....

I THOUGHT ALL
YOU COULD MAKE
WERE ELECTRIC FLY
SWATTERS.



A character with dark, spiky hair and a large, prominent nose is shown in profile, looking out of a window. The background outside the window is a blurred, hazy landscape with a building and a small square object on the ground. The character's face is partially visible, showing a large nose and a small eye.

YEAH,
WELL

I THOUGHT
IT WOULD COME
IN HANDY.

STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE

LIVE


WHOOSHSSHH
SHHHHH



POSS

CRASH

WHOOSH




HOW'D YOU
MAKE THAT?

EVEN WITH
OXYGEN LEVELS
THIS HIGH,
I'M SURPRISED THE
EXPLOSION WAS
THAT BIG.

I USED THE
BUG GUY'S
LAPTOP TO
LOOK UP HOW
TO MAKE ONE
ONLINE.

I HAD TO USE
WHATEVER I COULD
FIND SO I WASN'T
SURE IT WOULD
WORK.





WHAT A WORLD
WE LIVE IN-
EVERYTHING
ELSE HAS GONE TO
PIECES EXCEPT THE
INTERNET.



SORRY.






I'LL PUT IN
A GOOD WORD
FOR YOU WITH
THE LORD.



FORGET IT.
EVEN IF YOU PRAY
FOR ME, I THINK
THERE'S AN ESPECIALLY
WARM PLACE IN HELL
WAITING FOR ME.



MISTER...

I'M SORRY...

DON'T BE,
IT'S NOT YOUR
FAULT.

LET'S GET OUTTA
HERE BEFORE
THE WHOLE PLACE
BURNS DOWN.

WAIT.




A person with dark hair is seen from the back, looking towards a church altar. The altar features a large, ornate cross. The scene is dimly lit, with light coming from the altar area.

WHAT ABOUT
THE ENTOMOLOGIST?
WE'VE GOT TO
TAKE HIM WITH US.

FOLLOW ME.
HE'S PROBABLY
IN THE PRIEST'S
OFFICE.
I'LL FIND HIM.





HAH~
SO THAT'S WHAT
HE WAS HIDING.

RUSTLE


RUSTLE

I WONDER
WHAT ELSE HE'S
GOT HIDDEN IN
HERE—

CLICK



!!



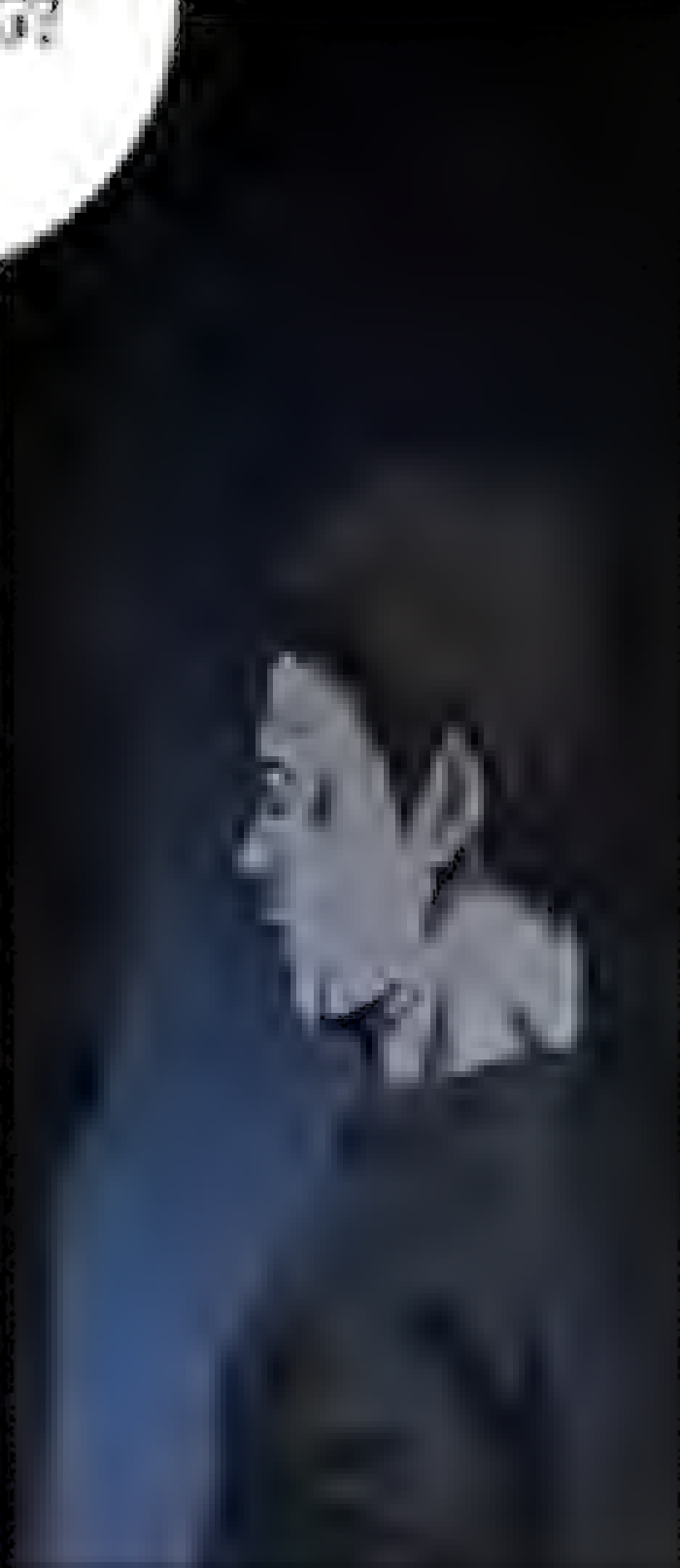
AH, THERE
YOU ARE!
WAIT, WAIT

I WAS JUST
CHECKING TO SEE
WHAT WAS IN THERE...
IT JUST SEEMED
UNSAFE TO KEEP
THE DANGEROUS STUFF
LIKE THAT
NEAR THE DRIVER'S
SEAT!





ARE YOU
LISTENING?
HELLO?






DRIP



PING

RING



HELLO?

HEY, IT'S ME!
PUT MY BOSS ON!
THERE'S AN INFESTED
MAN THROWING
UP ON THE TRUCK



YOU MEAN THERE
ARE HOSTS AROUND
HERE? SO THOSE
BUGS WEREN'T
HUNTING HERE-
THIS MUST BE
THEIR TERRITORY.



GET TO
THE TRUCK!

STEP

STEP

STEP

STEP

STEP

BZZZ

BZZ

BZZZZ

BZZ

CRAP!!



MYEONGSEON,
TAKE JEONGGU
AND GO TO THE
PRIEST'S OFFICE.

WHAT?!



HURRY!!





CLANG

WHAT ARE YOU
GONNA DO
WITH THAT?

WHAT
DO YOU MEANT
WE'VE GOTTA GET
ON THE TRUCK.



TRACY









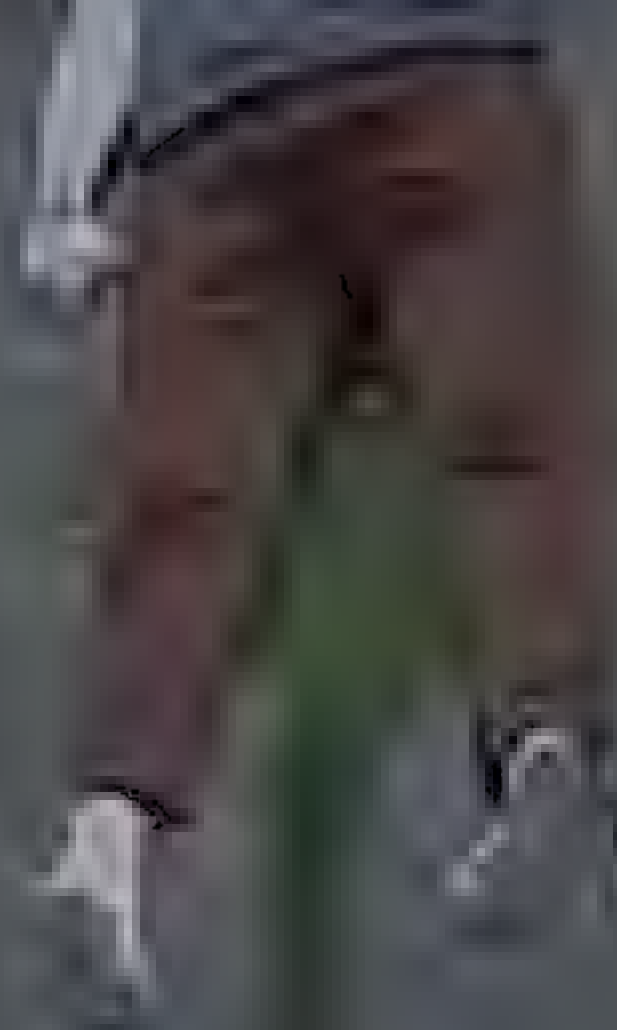




DRAG

DRAG





DRAG



THAT'S RIGHT.
JUST KEEP
THROWING UP.

GLANCE



SSSS

BZZZZ

BZZZZZZ

BZZZ

RUN,
NOW!!



STEP

STEP

STEP

STEP

STEP

STEP

STEP

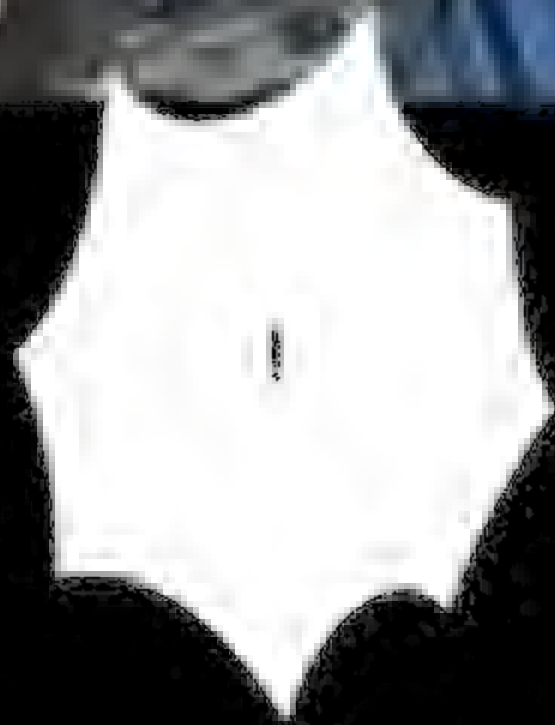
STEP

STEP

STEP

STEP






POW

SOLAT





WHY'D
YOU COME?

THIS IS FOR
SAVING MY BOY.
I'LL HELP YOU
GET TO THE
TRUCK.








BZZZZZ

877777

A person with long, dark, wavy hair is seen from the back, wearing a dark, textured jacket. They are looking out of a window with a dark frame. Outside the window, a stone wall is visible. The scene is dimly lit, with light coming from the window. Two white, torn-edge shapes are overlaid on the image, containing text.

THEY'RE
COMING.

START
THE ENGINE.

Passes



CLANK
BANG

CLANK

SCRATCH

BANG

SCRATCH



DRRR DRRRR

CLANK

CLANK

WAIT,
I CAN HEAR
THEM RIPPING
IT OFF.
IS THE WIRE
MESH CHARGED?

RATTLE

RATTLE

NOT YET.

RATTLE

RATTLE

CLANK

DRRR

VSSHH

RATTLE

KSHH

CLANK

KSHH

TICK

TICK

TICK

TICK

TICK

TICK

CLANK RATTLE

TICK

BEEP





BZZT

BZZZZT

TAP

RATTLE

TRY IT
ONE MORE TIME!!

TACK

RATTLE

CLANK

.....



WHAT THE
HELL IS THAT?

DID YOU
MAKE AN
ELECTRIC FLY
SWATTER??



VROOOM



RATTLE

RATTLE

A group of people are on the deck of a ship. Two people stand in the background near a railing. In the foreground, a group of people are gathered around a table or structure. The scene is outdoors on a ship's deck.

YR000M

RATTLE

RATTLE

RATTLE

HUHT



A person wearing a blue long-sleeved shirt and a white apron is holding a white cloth. The cloth has the text "WHAT THE...?" printed on it in a black, serif, all-caps font. The person is standing in front of a dark, textured background. The image is slightly out of focus.

WHAT THE...?


STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE

VRGOOON


RATTLE

HIVE

RATTLE



WHAT IS THAT
IDIOT DOING?

A person wearing a white lab coat is leaning over a child who is lying in a hospital bed. The person's face is partially visible as they look down at the child. The child is lying on their back, and their head is resting on a pillow. The background is a dark, textured wall.

WHY'RE THEY
TAKING THE KIDST
WHAT ARE THEY
TRYING TO DO?

THE BUGS DON'T
SEEM TO ATTACK
KIDS AS MUCH.




SO THEY'RE
PROBABLY
MAKING THE KIDS
LOOK FOR FOOD.

BEFORE THIS WHOLE
MESS STARTED,
THERE WAS A
CHILDREN'S WELFARE
INSTITUTION AT THE
CHURCH.

THOSE ARE THE KIDS
WE USED TO LOOK
AFTER.





I'LL KILL THEM
FOR DOING
THAT TO THOSE
POOR KIDS.

UH~
WAIT A SECOND

MA'AM,
SORRY BUT
THIS ISN'T
OUR PROBLEM
HERE, I'LL GET
THE DOOR
FOR YOU.

TAKE CARE AND
GOOD LUCK WITH
EVERYTHING.




WHO SAID
I NEEDED
YOUR HELP?!

THERE'S
SOMETHING FISHY
ABOUT THEM.



HUH?



I CAN UNDERSTAND
TAKING THE KIDS.

BUT WHY THE
BUG GUY?

IT'D BE A REAL PAIN
HAVING TO TAKE CARE
OF AN ADULT MALE
HOSTAGE.
USUALLY GANGSTERS
JUST TAKE WHAT THEY
WANT AND HURT YOU..

I BET THOSE GUYS
ARE RUNNING SOME
KIND OF BUSINESS, AND
IT INVOLVES HOSTAGES.



BUT... YOU KNOW
WHAT I DON'T
GET?




UNTIL JUST A
MOMENT AGO,
THIS PLACE WAS
SWARMING WITH BUGS,
BUT THOSE GUYS
DIDN'T EVEN GET
A SCRATCH.



IT'S NOT EVEN THAT...
THEY DON'T CARE ABOUT
THE BUGS- IT'S LIKE THEY
WERE WAITING FOR
THE BUGS TO COME
TO CATCH MORE PEOPLE.



BOSS, WAIT.



IF WHAT YOU GUYS
ARE THINKING IS TRUE,
THERE'S NO WAY
WE CAN DO
ANYTHING.

A black and white comic book panel. In the foreground, a character with a large, dark afro is shown from the chest up, facing away from the viewer. A large, white, oval-shaped speech bubble originates from the character's head. In the background, a person with short hair is seen from behind, sitting at a desk in front of a window with a grid pattern. The scene is dimly lit, with light coming from the window.

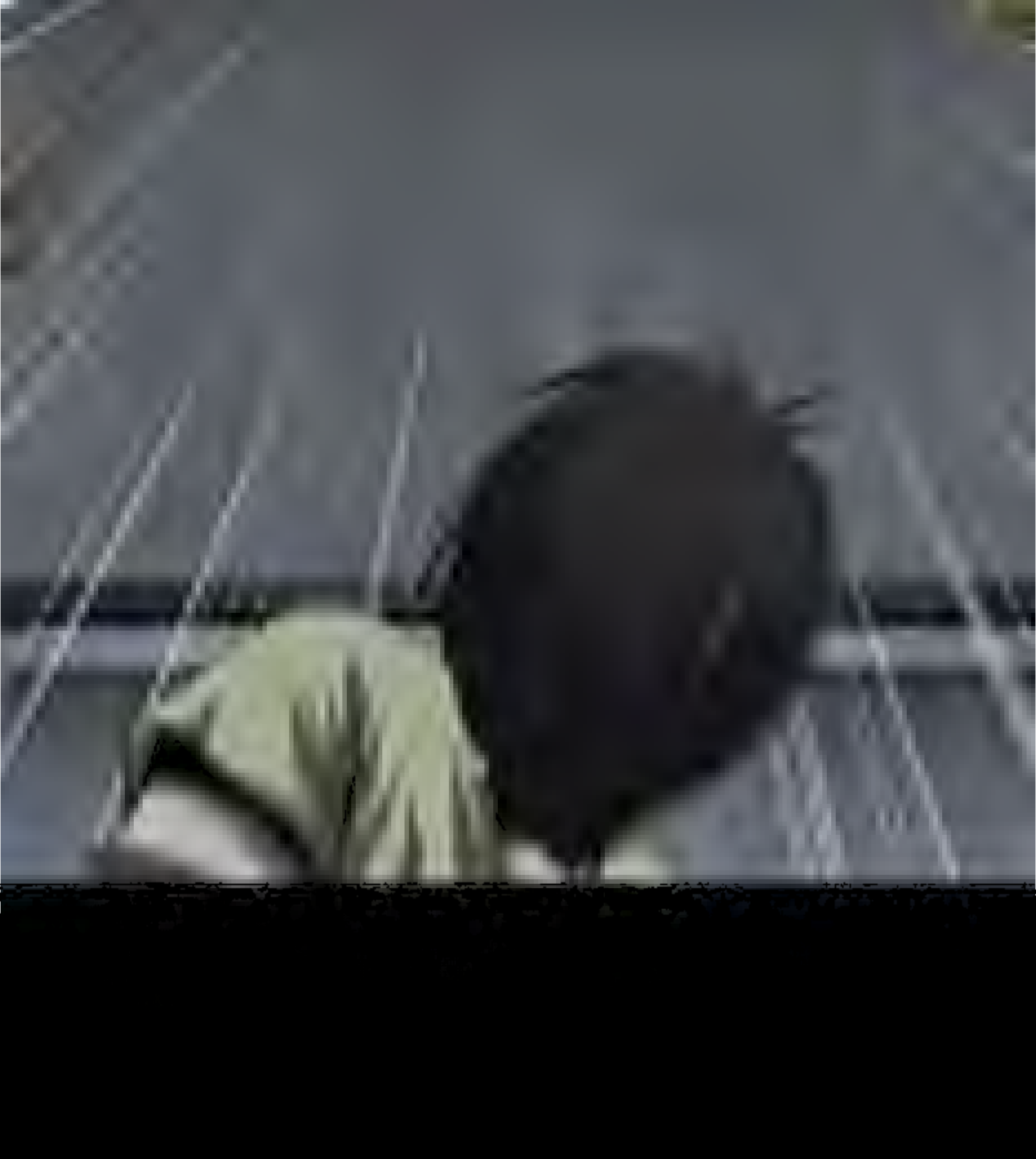
WE CAN'T GO
STICKING OUR NOSES
IN SOMEONE ELSE'S
PROBLEM AGAIN.


WE'VE GOTTA
GET OUT OF HERE
BEFORE THEY
FIND US.











UGH.
AGHH

I-AM
OVER
HERE!!


THUMP

THUMP

WRIGGLE

WRIGGLE

HELP
MEEEEEE



HELP

WRIGGLE


WRIGGLE

PLEASE!!!!

HEY,
SAUSAGE,
SHUT THE
HELL UP!

?!





WAIT!
STOP!!

PANG PANG
PANG PANG


STOP THE
TRUCK!





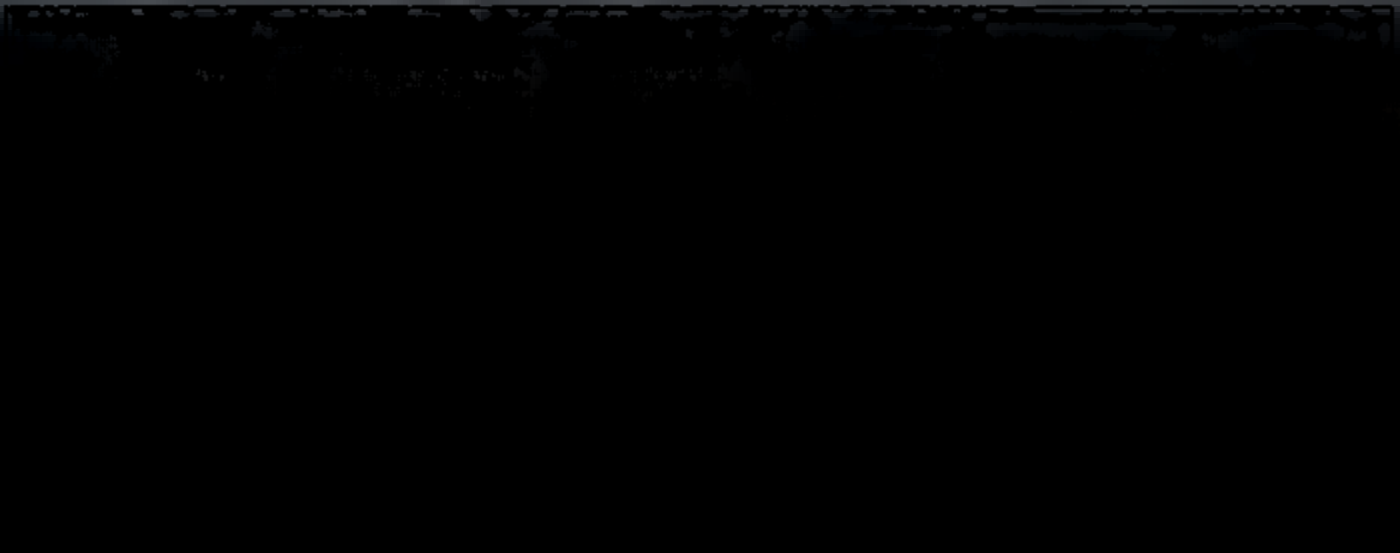







THOSE ASSHOLES
SAW US!

THEY CALLED
OTHER GANGS!!







HEY!
GET OUTTA
THERE!

BEFORE
WE MAKE
YOU,
ASSHOLES!!




SLAM



WROOOOOOOOM

CRASH

A close-up of a hand-drawn line graph on a dark background. The graph shows a series of peaks and valleys, with the peaks labeled 'RRRRR' and the valleys labeled 'OOOOO'. The lines are drawn in a light, sketchy style, and the overall image has a grainy, artistic quality.

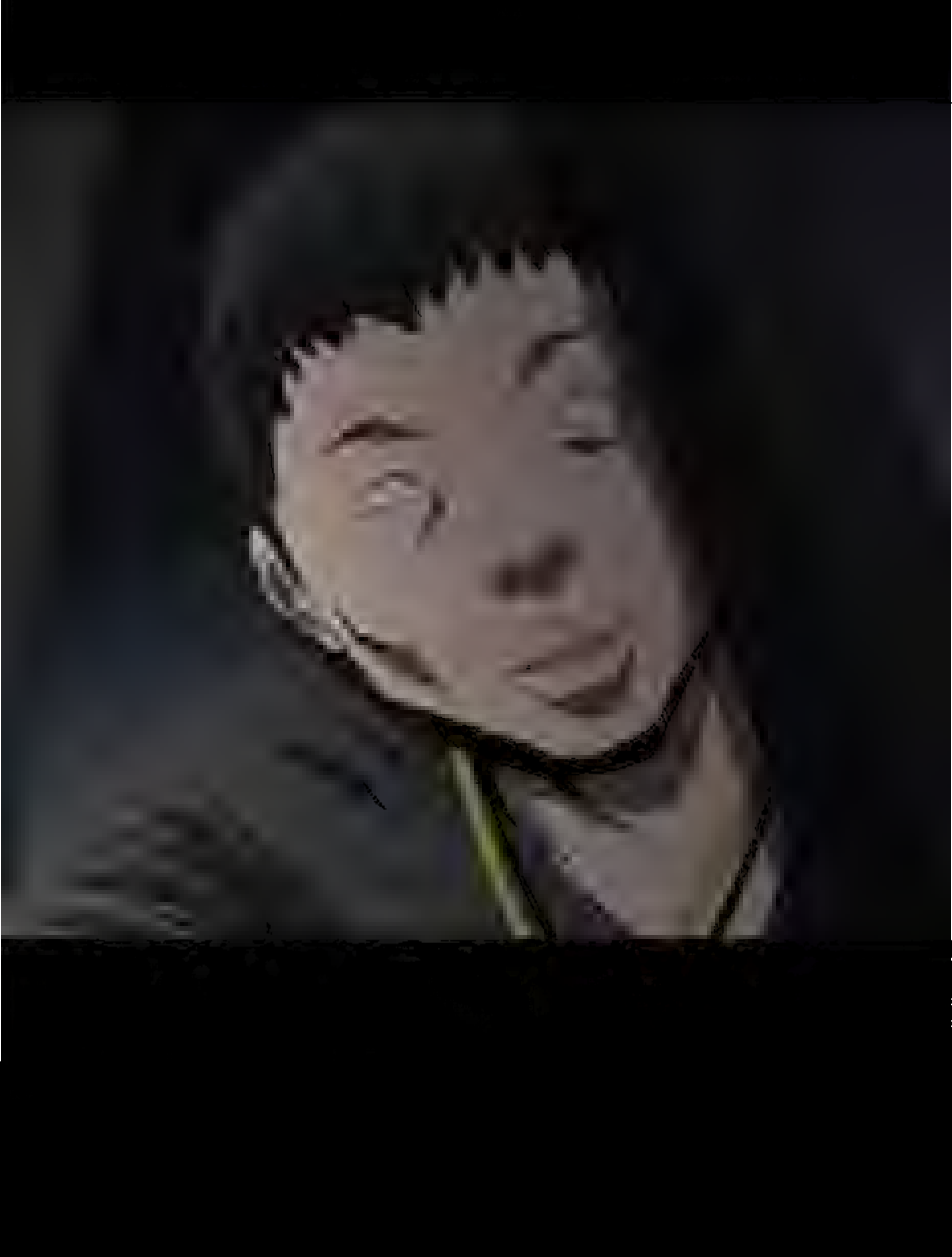


HEY!
GET OUTTA
THERE!

BEFORE
WE MAKE
YOU,
ASSHOLES!!

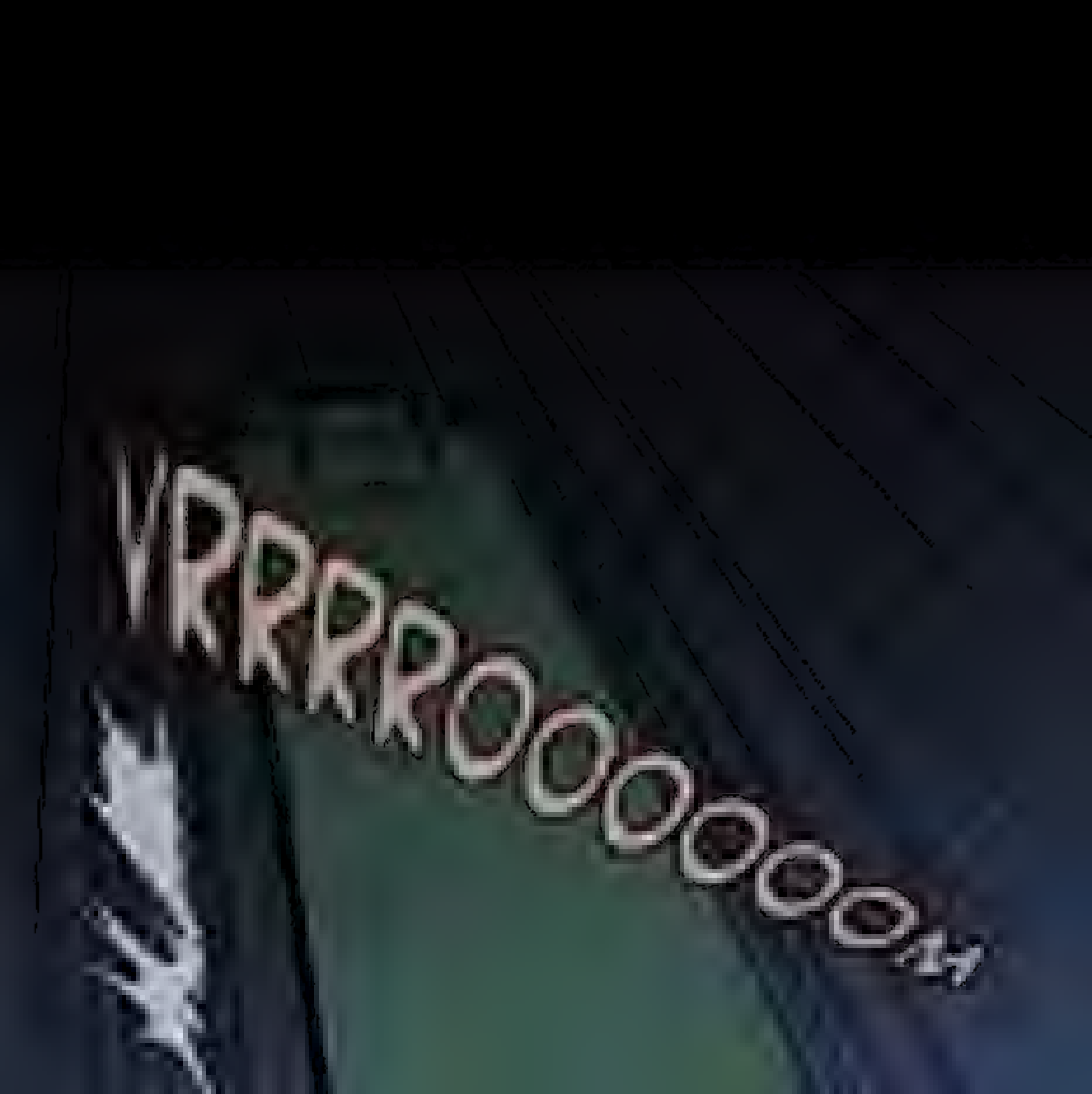


SLAM



WROOOOOOOOM

CRASH










CLITTER




WHAT THERE?

GO!
MOVE!!



WHYRE YOU
FOLLOWING
THEM?

A high-contrast, black and white photograph. In the center, a person's torso is visible, wearing a white tank top. The tank top has the text "THIS IS THE ONLY WAY OUT!!!!" printed on it in a bold, sans-serif font. The person's arms are raised, and a hand is visible at the top of the frame, possibly holding the tank top. The background is dark and textured, with some light-colored, possibly fabric, elements visible at the top. The overall composition is centered and focuses on the text on the tank top.

THIS IS THE ONLY
WAY OUT!!!!

POOOOON

SCREEEECH

WHPAM

CREAK





VRRROOOO~

HEY JACKASS!
STOP OR YOU'LL
BE SORRY!!



VR000004

UGH


CRASH

WYHAM

SCREECH

AAATTHH





WOW,
UNLESS THE AIRBAGS
OPENED,
THOSE GUYS ARE
DEAD BY NOW...

DON'T WORRY.
THE COLLISION
ANGLE WAS OFF
SO THE AIRBAG
WOULDN'T HAVE
OPENED.


















W-WAIT...
WE'RE JUST TRYING
TO GET OUT OF HERE.
WHY'RE YOU
DOING THIS?

JUST TELL US
WHAT YOU WANT
AND WE'LL GIVE IT
TO YOU, PLEASE.
JUST LET US GO.

HAH,
LOOKS LIKE YOU
DONT KNOW WHAT
KIND OF WORLD
YOU'RE LIVING IN,
HUH?




DOES THIS LOOK
LIKE IT'S UP TO
YOU?

STAY BACK!
DON'T MAKE
ME HURT
YOU!

UMPH



A comic book panel depicting a scene in a hallway. A man in a dark suit is being hit by a woman in a light-colored dress. The woman is in the foreground, and the man is in the background. The scene is set in a hallway with a red carpet and a large window in the background. The text is in a stylized, bold font.

HEY,
YOU ALMOST
HIT ME!
ARE YOU INSANE?


SNACK

SNACK


SNACK

YOU'D BETTER
BE SAYING YOUR
FINAL PRAYERS.

SNACK

A man in a blue shirt and a woman in a grey jacket are standing outdoors. The man is on the right, looking towards the woman on the left. A speech bubble is positioned above the man's head.

LEAVE MY
DAD ALONE!!

A man in a blue shirt and a woman in a grey jacket are standing outdoors. The man is on the right, looking towards the woman on the left. A speech bubble is positioned below the woman's head.

WHO THE HELL
ARE YOU?

HEY, PUNK.
YOU'RE PRETTY
BRAVE FOR
A KID.





WANT A PAT
ON THE BACK?
HAH

IF YOU BEAT
THE GUY IN
FRONT OF YOU,
I'LL LET YOUR
FAMILY GO.
ALRIGHT?

HA HA

AW,
COME ON

HA

HA HA

HA

GULP





HUFF


HUFF

HUFF

TREMBLE

TREMBLE





COME ON MAN,
IS THAT ALL
YOU'VE GOT?
PATHETIC.

GET UP,
YOU LITTLE
BITCH!!

WELL,
I GAVE YOU A
CHANCE BUT
YOU BLEW IT.

HUFF

HUFF



WHACK WHACK

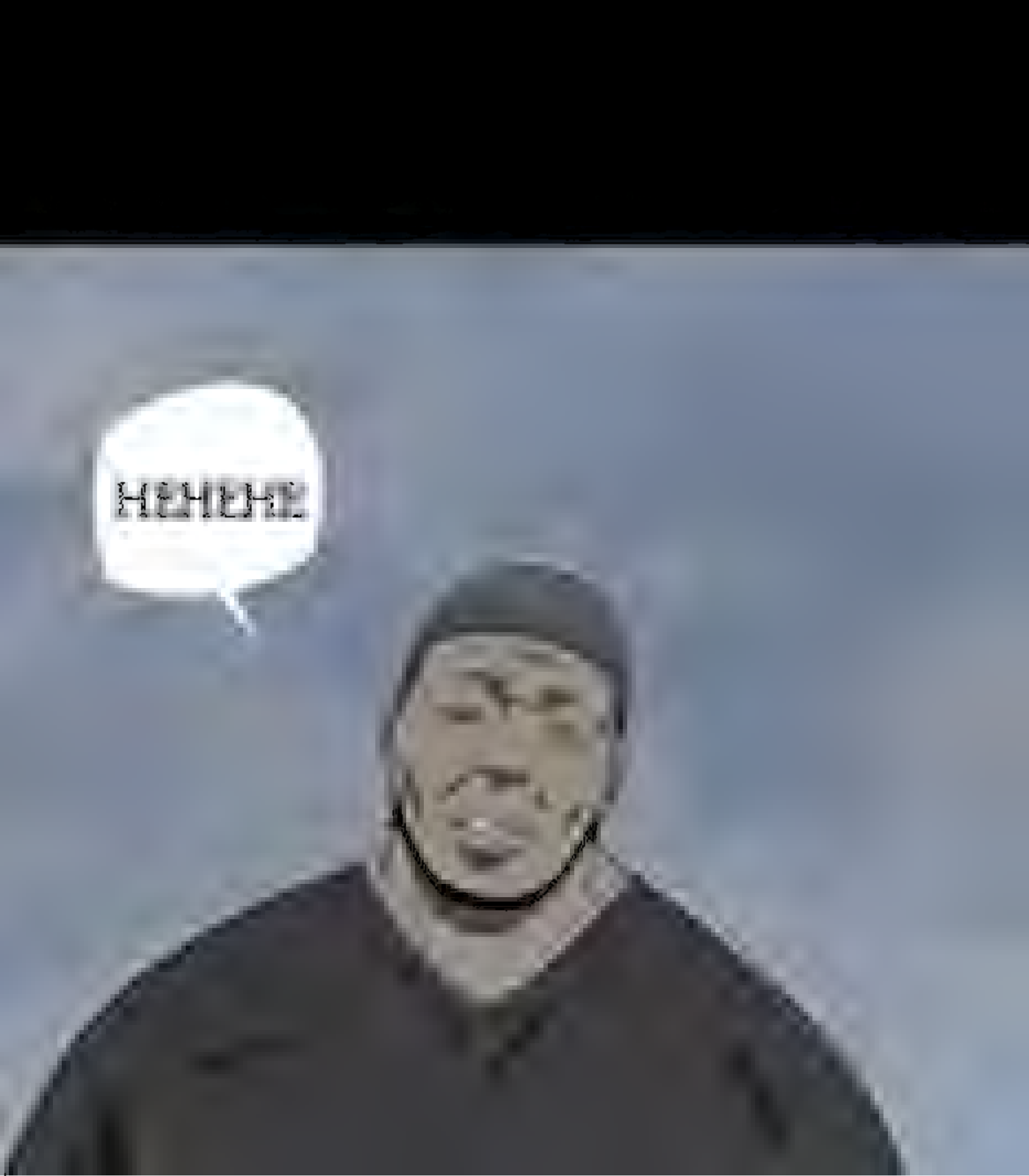


WHACK


S-STOP IT!!



PLEASE..







N-NO!
PLEASE!

DON'T DO
THIS...
PLEASE...!!

I LOVE
THIS.

THIS IS
MY KIND OF
WORLD.

AGI

AAAH!!!
PLEASE



CHHH
CH

HEY

WHISPER



SOME IDIOTS
CRUSHED OUR GUYS
WITH A TRUCK?

CLANK





LET'S GO.




STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE



HIVE





A man with dark hair, wearing a light-colored shirt, is shown in profile, looking out of a window. The background is a blurred city skyline with various buildings and structures. Two speech bubbles are overlaid on the image, one above the man's head and one below it.

ARE THEY WITH
THOSE GUYS FROM
BEFORE?

THEY KEEP
FOLLOWING US BUT
THEY WON'T MAKE
A MOVE..

?!

VR00000M

SCREECH

RATTLE

SCREECH

HEY, HEY!
LOOK OUT!
AHEAD!!

SCREEECH

CRASH







SCREECH

RATTLE



RATTLE

DID THESE
IDIOTS JUST GIVE
THEMSELVES UP?

DRAG THEM
OUT.



CLICK



CREEEAK



HUH?!

THE






YOU'RE
ASKING
FOR IT..!

HESITATE






IT'D SHOOT,
BUT IT'D BE A
WASTE OF BULLETS.
NOW TURN AROUND
AND SCREW OFF.






HAH,
WHO THE HELL
DO YOU THINK
YOU ARE -

A close-up of a man's face, looking slightly to the right with a serious expression. He has dark hair and is wearing a dark jacket. The background is dark and out of focus.

NICE BB GUN,
GRAMPY.

A man with dark hair, wearing a brown jacket over a blue shirt, is shown from the chest up. He has a serious, intense expression on his face. The background is dark and out of focus, suggesting an outdoor setting at night or in low light. Two speech bubbles are overlaid on the image: one in the top left and one in the bottom center.

I DON'T THINK
YOU KNOW WHO
YOU'RE DEALING WITH
BUT THAT CRAP
DOESN'T WORK
ON ME.

WANNA
SEE WHAT
A REAL GUN
LOOKS LIKE?

HM?

CHICK

CHICK

POW




UH

UGH



A man with short, light-colored hair is shown from the chest up, wearing a light-colored flight suit. He is holding a dark handgun with both hands, pointing it towards the right. His expression is serious. A white speech bubble with a tail pointing to his mouth is located in the upper right quadrant of the image. The background is dark and out of focus, suggesting an indoor setting with some structural elements.

DOES THIS
REALLY LOOK
LIKE A TOY?



D-DONT
SHOOT.


I SURRENDER

WE SURRENDER




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LAY ON YOUR
STOMACH

ANSWER ME
WHEN I ASK YOU
SOMETHING.

A man in a dark suit, white shirt, and red tie is shown from the chest up, smiling. A large, white, irregular speech bubble is positioned in front of him, containing the text "WHERE'D YOU GET THAT GUN?". The background is dark and out of focus.

WHERE'D YOU
GET THAT GUN?

UH?
AH, WELL...

~~~~~

UHL








AAAA  
AGHGHGHGH!!!



WE DONT  
HAVE ALL DAY!!!



UGGHH..  
T-THE..


THE SOLDIERS  
GAVE IT TO ME,

WHAT?






SOLDIERS?  
THEY GAVE  
A GUN TO YOU?



WHO WERE  
THEY?

A man with dark hair, wearing a dark jacket and a dark cap, is looking down at a small object in his hand. He is standing in front of a dark, textured background. The image is in a high-contrast, black and white style with some color elements.

I-I DON'T KNOW.  
THEY WERE WEARING  
UNIFORMS I'D NEVER  
SEEN BEFORE.


THEY WEREN'T  
SOUTH OR NORTH  
KOREAN TROOPS.  
THAT'S FOR SURE.

HOW DO YOU KNOW  
THEY WERENT KOREAN  
JUST BECAUSE YOU  
DIDNT RECOGNIZE  
THEIR UNIFORM?


THEY HAD AN  
INTERPRETER.



♦♦♦♦♦

A close-up, profile view of a man with short, light-colored hair and glasses. He is looking down and slightly to the left. The background is a solid blue color.

AMERICAN?  
DID THEY SPEAK  
ENGLISH?

A close-up, profile view of a man with short, light-colored hair and glasses. He is looking up and slightly to the right. The background is a solid blue color.

I DON'T KNOW,  
THEY WERE  
WEARING SOME  
KIND OF HELMET.





HOW MANY  
WEAPONS DID  
THEY GIVE YOU?

AROUND  
10 AUTOMATIC RIFLES,  
5 HANDGUNS,  
SOME GRENADES AND  
A MORTAR.

WHY WOULD  
THEY GIVE ALL  
THAT TO YOU?



WE ASKED THEM  
THAT TOO.  
WHY THERE WERE  
GIVING US ALL THAT.  
SO THEY SAID

JUST






DO WHATEVER  
YOU WANT WITH  
THEM.

REALLY.


I'M  
SERIOUS.





THOSE GUYS  
BEFORE WHO WERE  
TAKING PEOPLE  
HOSTAGE.

HOW HAVE THEY  
BEEN ABLE TO GET  
AROUND WITHOUT  
GETTING ATTACKED?




WHEN THEY CAME  
TO GET HOSTAGES,  
THERE WERE STILL BUGS  
ALL OVER THE PLACE.

HOW IS IT THEY'RE GOING  
AROUND SNATCHING  
PEOPLE UP WITHOUT  
GETTING HURTY?









A person is shown from the chest up, wearing a white t-shirt. The t-shirt has a large, bold, black-outlined text graphic that reads "I TOLD YOU TO ANSWER ME WITHIN 1 SECOND!!". The person is standing in front of a blue background that appears to be a body of water or a sky. The image is slightly blurred, suggesting motion or a candid shot.

I TOLD YOU  
TO ANSWER  
ME WITHIN  
1 SECOND!!




AAAAHHHH  
Y-YOU NEVER  
SAID THAT.

N-NEEDLES.



THE SOLDIERS  
GAVE US SOME  
NEEDLES BEFORE  
THEY LEFT.



THEY SAID YOU  
CAN USE THEM  
ANYWHERE ON YOUR  
BODY AND LEFT  
A BOX OF THEM.

THEY SAID THAT  
IF YOU INJECT  
YOURSELF WITH ONE,  
THE BUGS WON'T  
HURT YOU.

AAAH!!  
THE NEEDLE!  
HE STABBED ME!

...NEEDLES?


UGH,  
THAT'S THAT!  
THAT'S ON IT!

# NEEDLES...?

WILL I ENJOY  
IT LIKE A BABY  
WITH IT?







SO DID YOU  
USE ONE TOO?

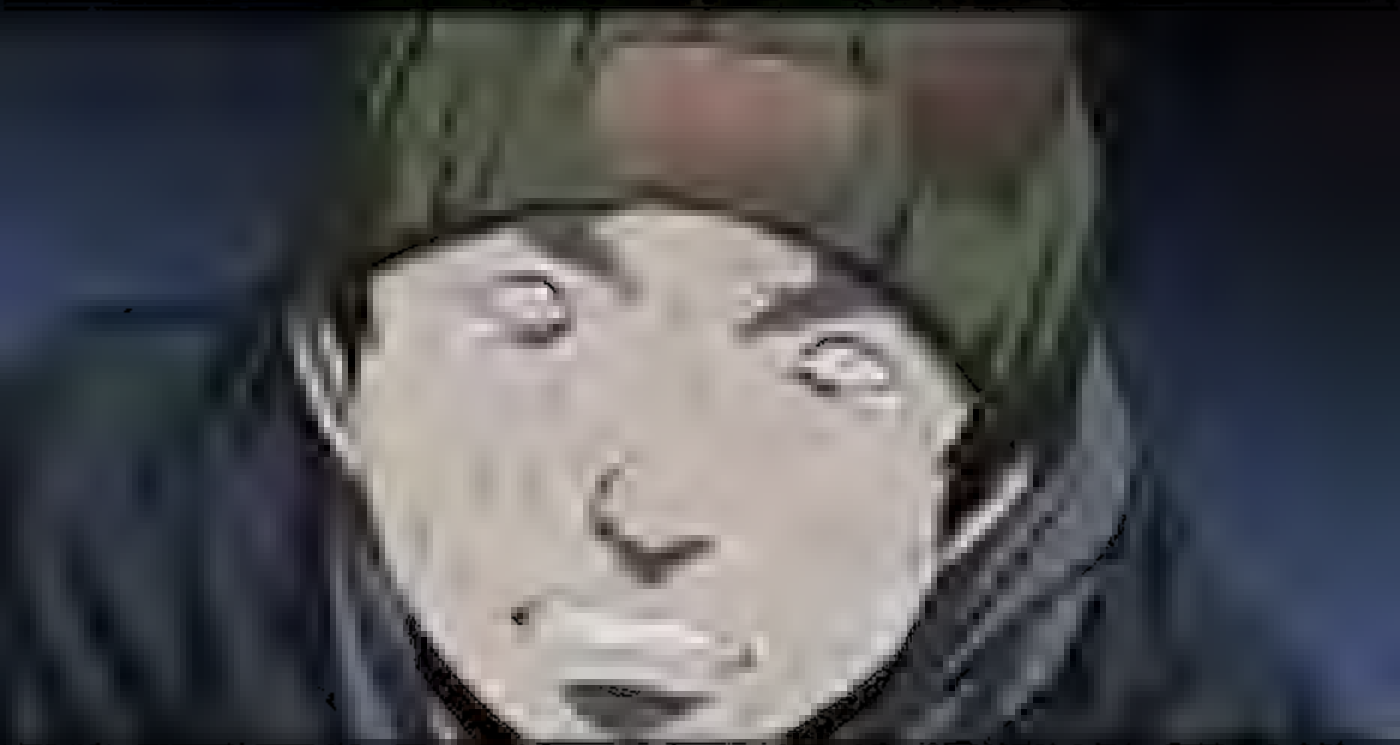
WHAT HAPPENS  
WHEN YOU  
INJECT IT?


ARE YOU REALLY  
SAFE FROM THE  
BUGS?

© 2000




IT REALLY  
WORKS.






I DON'T KNOW  
WHY, BUT THE  
BUGS JUST GO  
RIGHT BY ME.

SO YOU USED  
ONE TOO.

A black and white photograph showing a group of people in a public space, possibly a park or a street. In the foreground, a person is seen from the back, wearing a light-colored t-shirt and dark pants, walking towards a group of people. Another person is visible in the center, wearing a dark jacket. A third person is in the foreground, wearing a light-colored long-sleeved shirt. The background is dark and out of focus. Two speech bubbles are overlaid on the image. The first speech bubble, located in the upper left, contains the text: "THOSE DONT SEEM LIKE NEEDLES THEY WOULD JUST HAND OUT TO ANYONE." The second speech bubble, located in the middle right, contains the text: "WAIT."

THOSE DONT  
SEEM LIKE NEEDLES  
THEY WOULD JUST  
HAND OUT TO  
ANYONE.

WAIT.

A man with dark hair, wearing a grey military-style jacket, is shown from the chest up. He has a serious, slightly worried expression on his face. The background is a blurred outdoor setting with some structures and a blue sky. Two speech bubbles are present: one in the top left and one in the bottom center.

THERE MUST  
BE SOME  
LEFT OVER.

WHO'S GOT  
THEM?





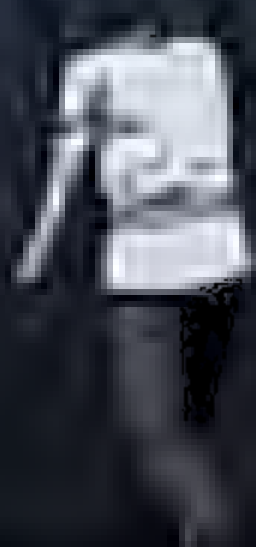





W-WAST  
A MINUTE!



GET BACK  
TO THE TRICKS





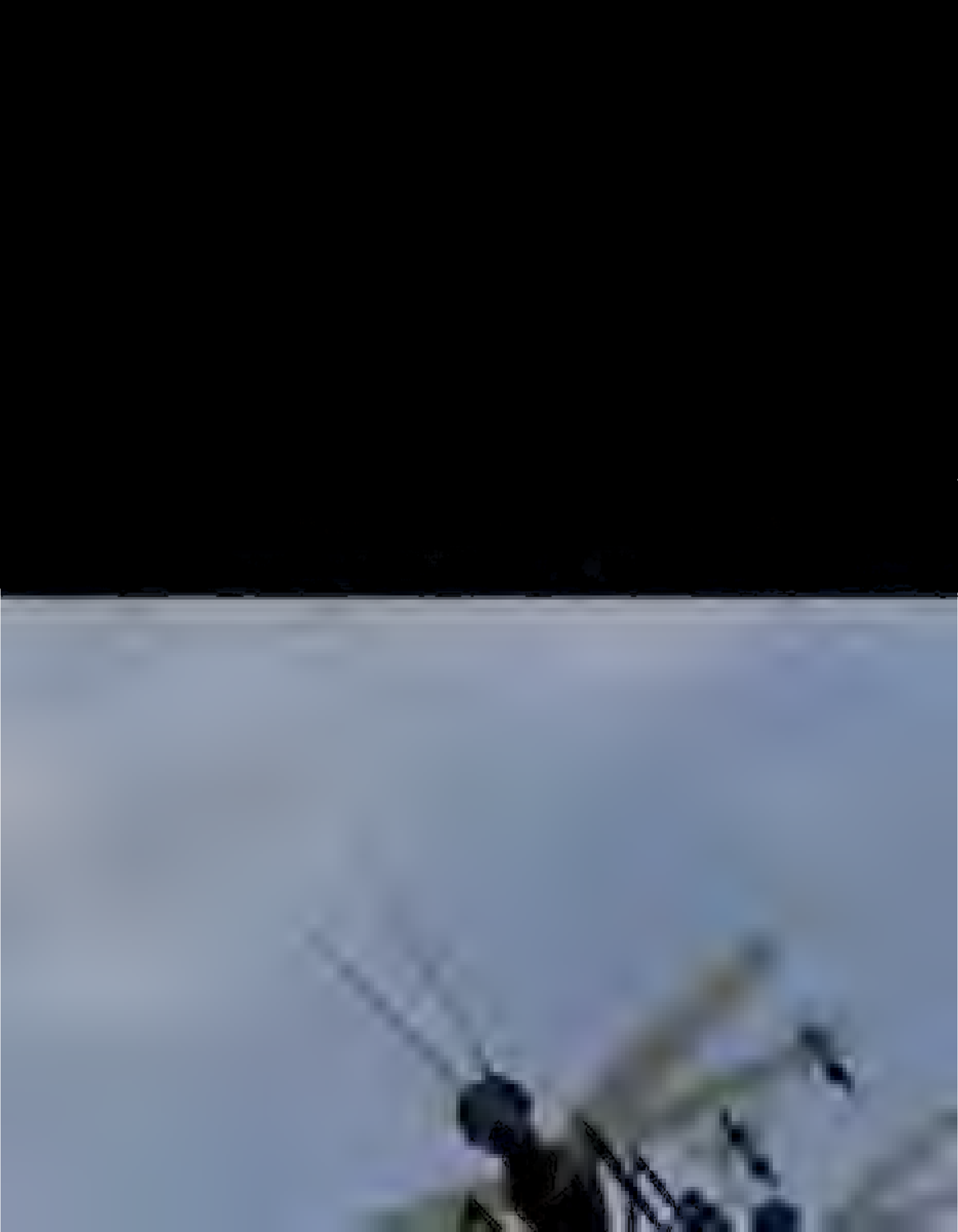


HEY!  
WHERE ARE  
YOU GOING!

I'VE GOTTA CHECK  
SOMETHING.









BRICK

BRICK

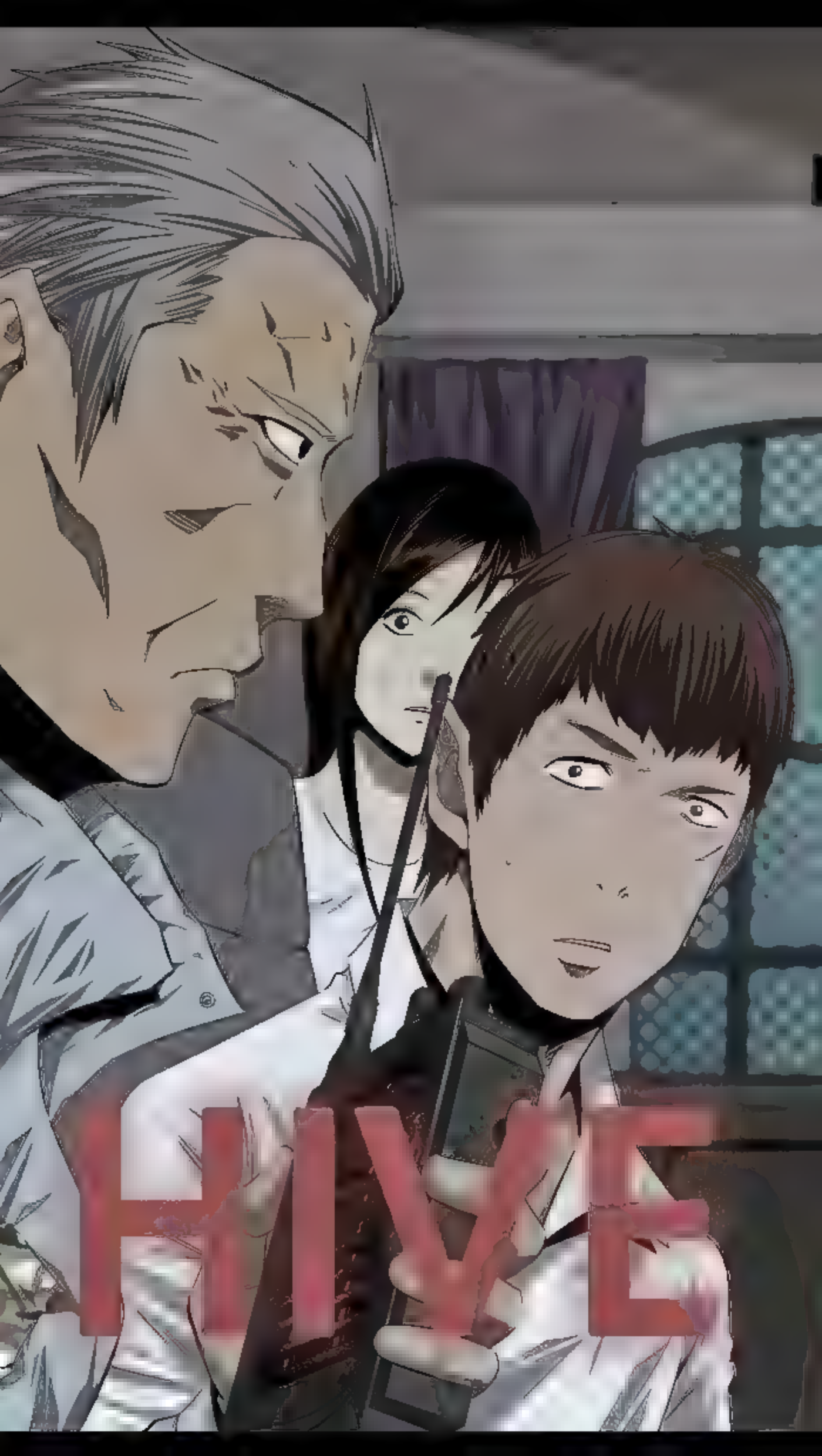
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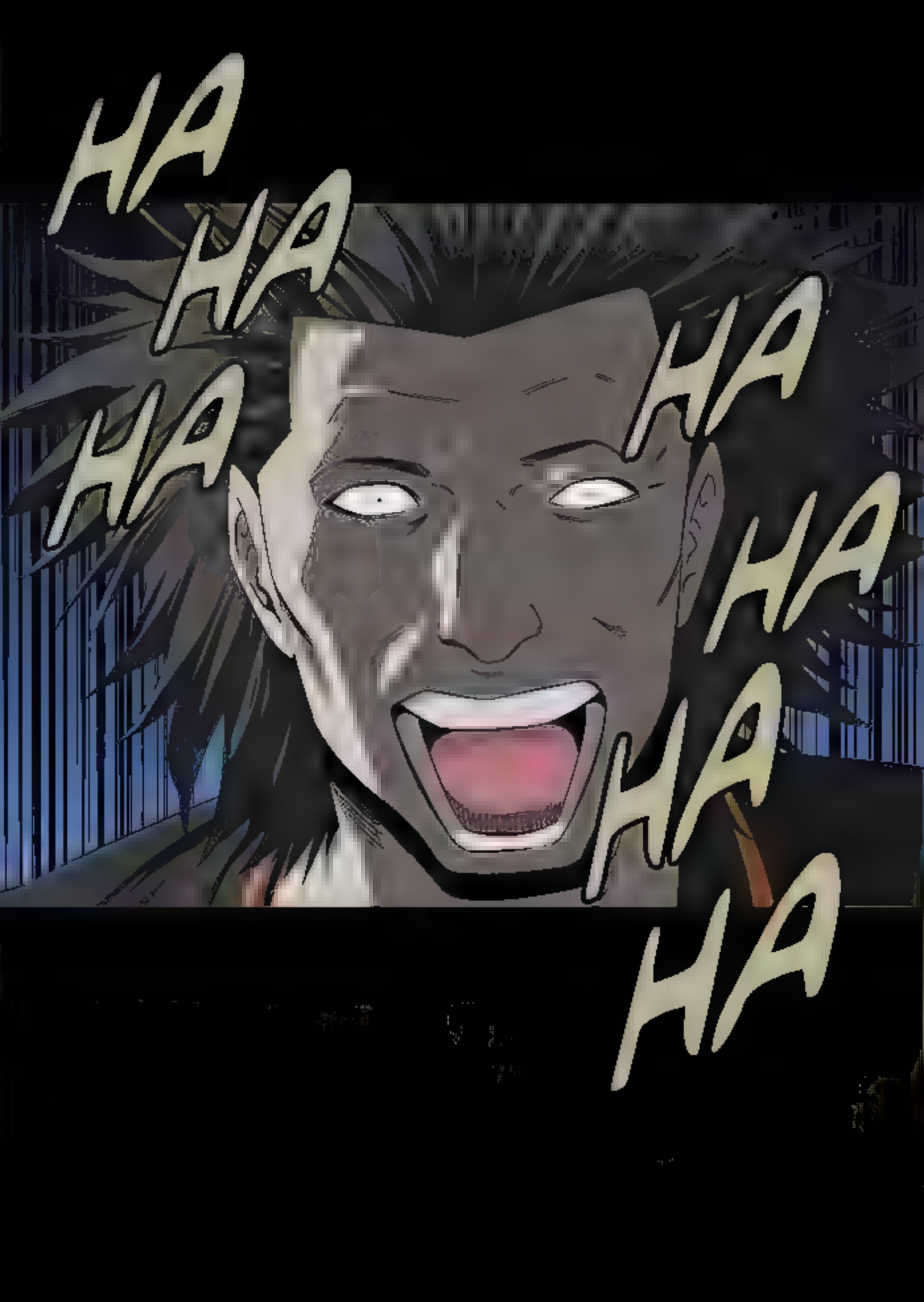




STORY/ART KYUSAM KIM  
ASSISTANTS SAEMI BAEK, HEESUN CHOI,  
JINKYU CHOI, EUNKWON LEE

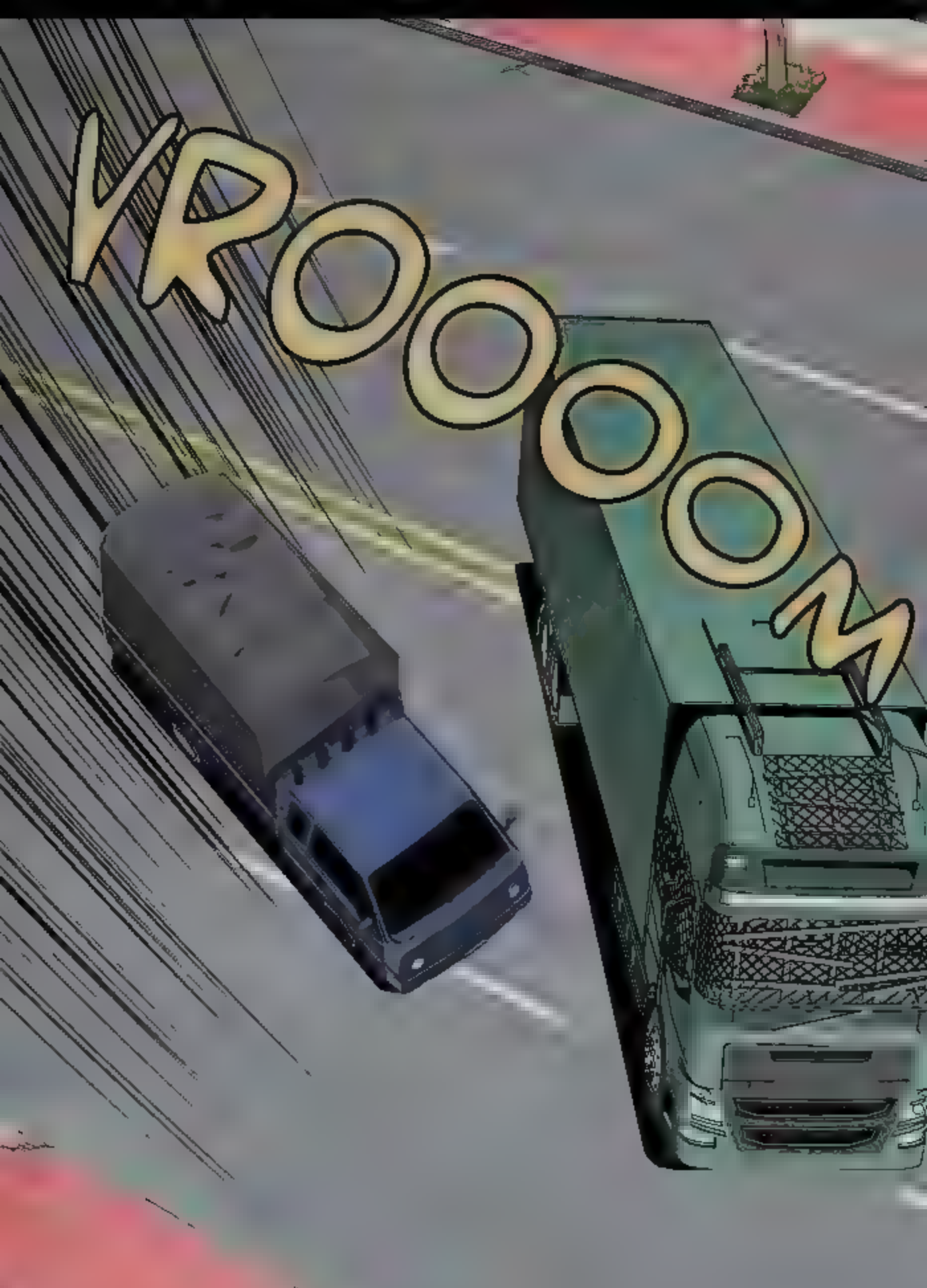














SCREEEECH



44

45

46

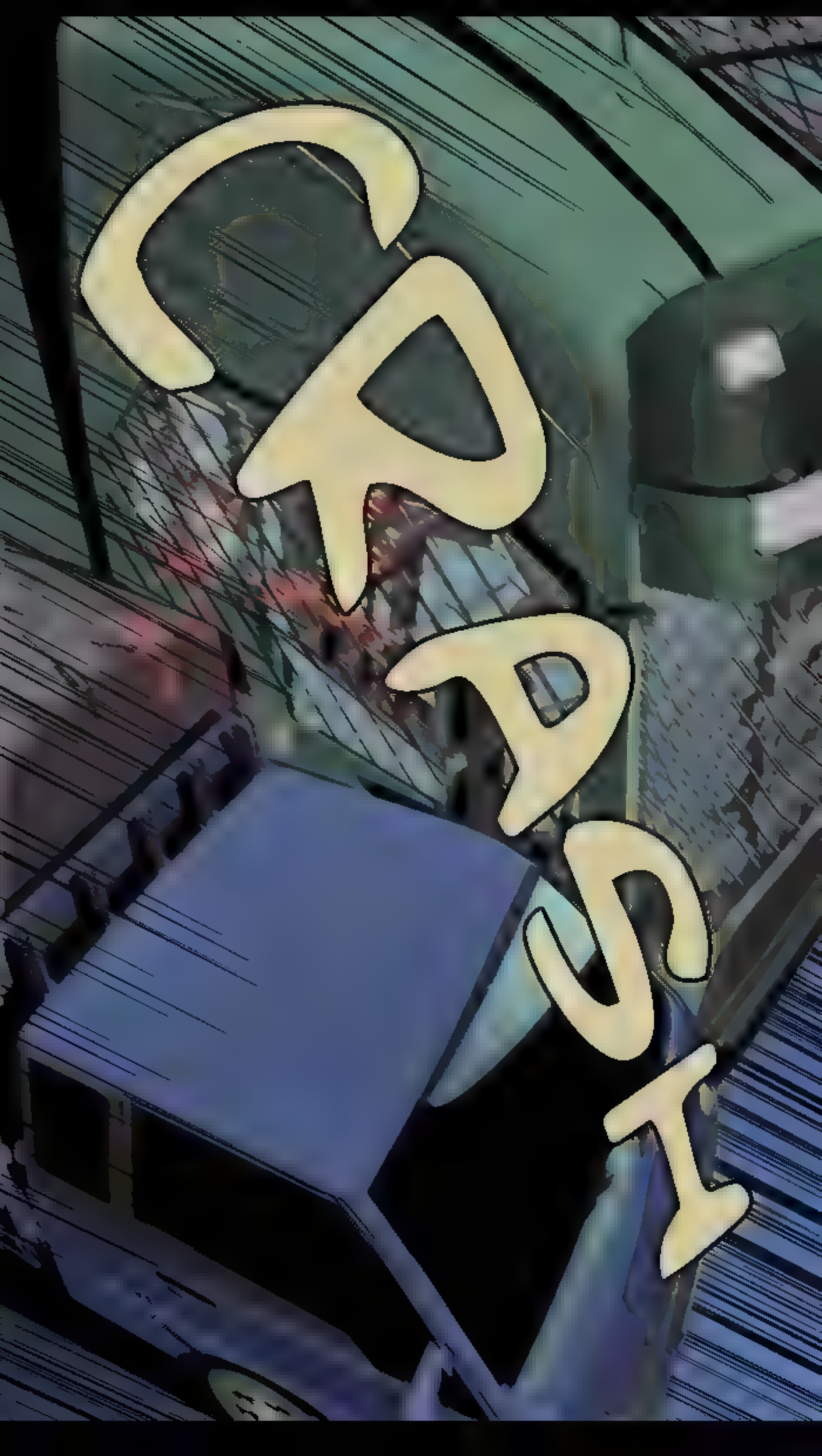
47

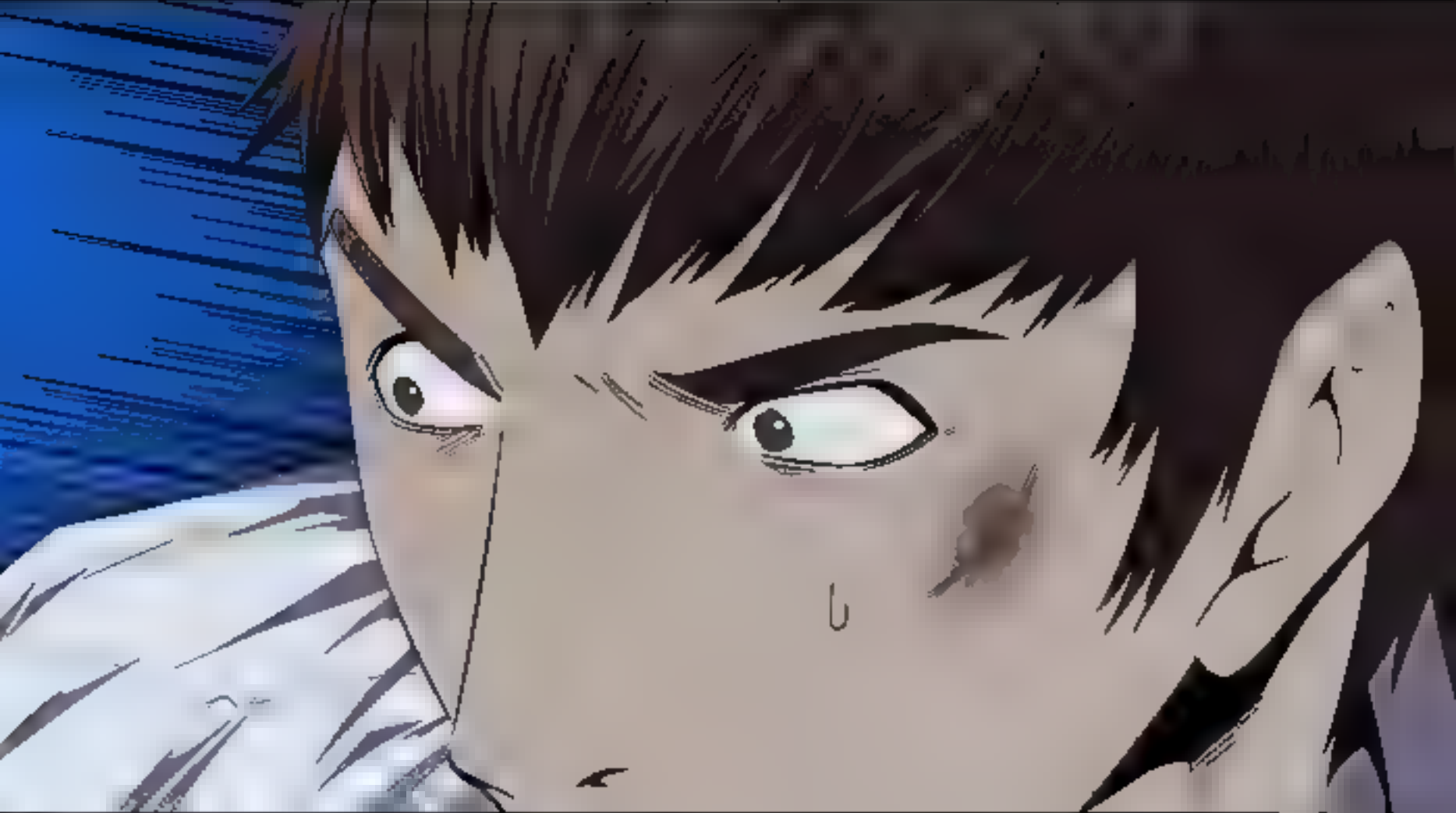
48

49

50

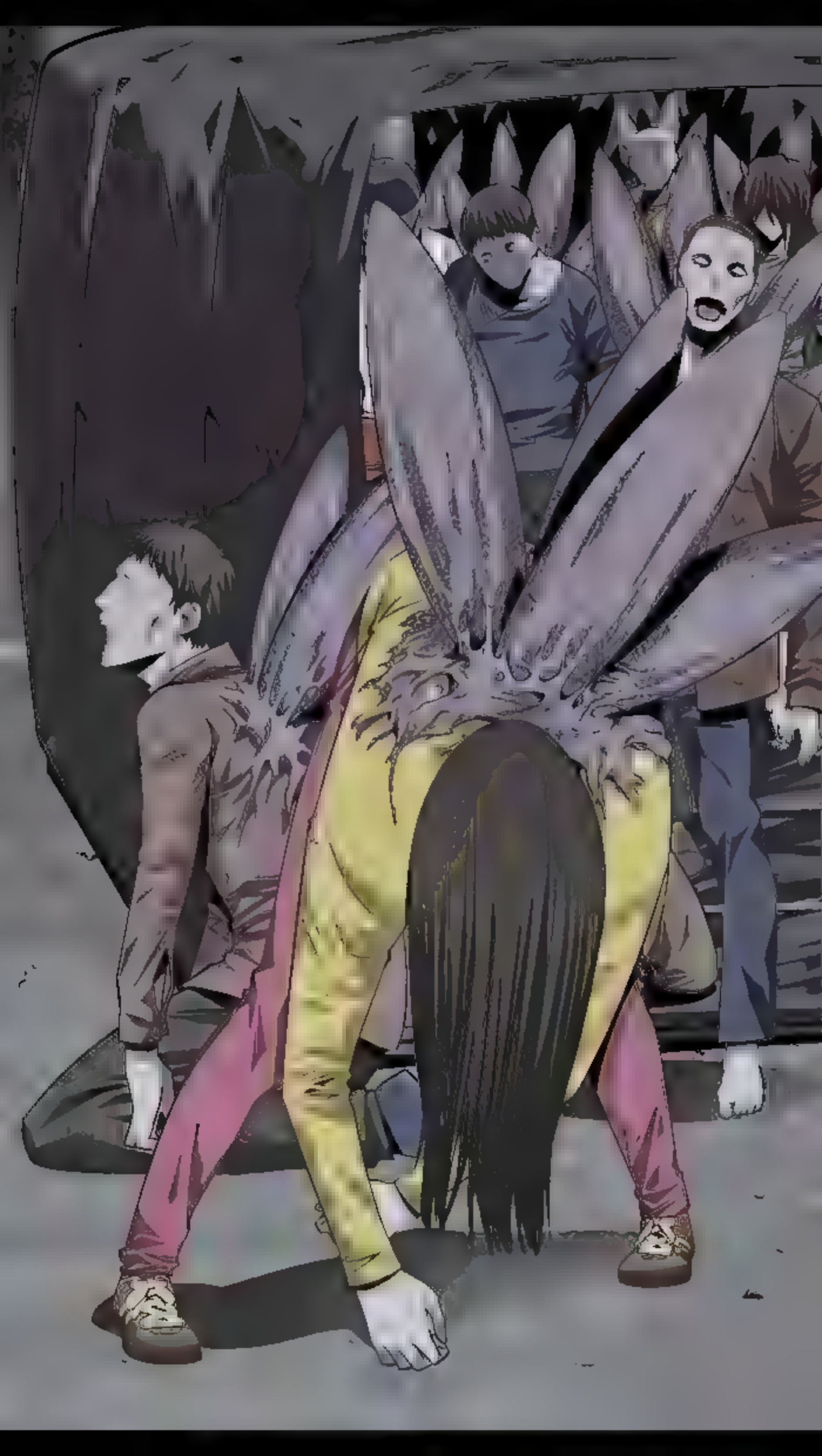








0000











THE  
MANGA  
OF  
THE  
FUTURE



PLEASE



CURE



ME



HELP



ARRRRRRRR  
RATTLE  
GHHHH



WUHG

RATTLE





207

208

209






BZZZZZZ



BZZ

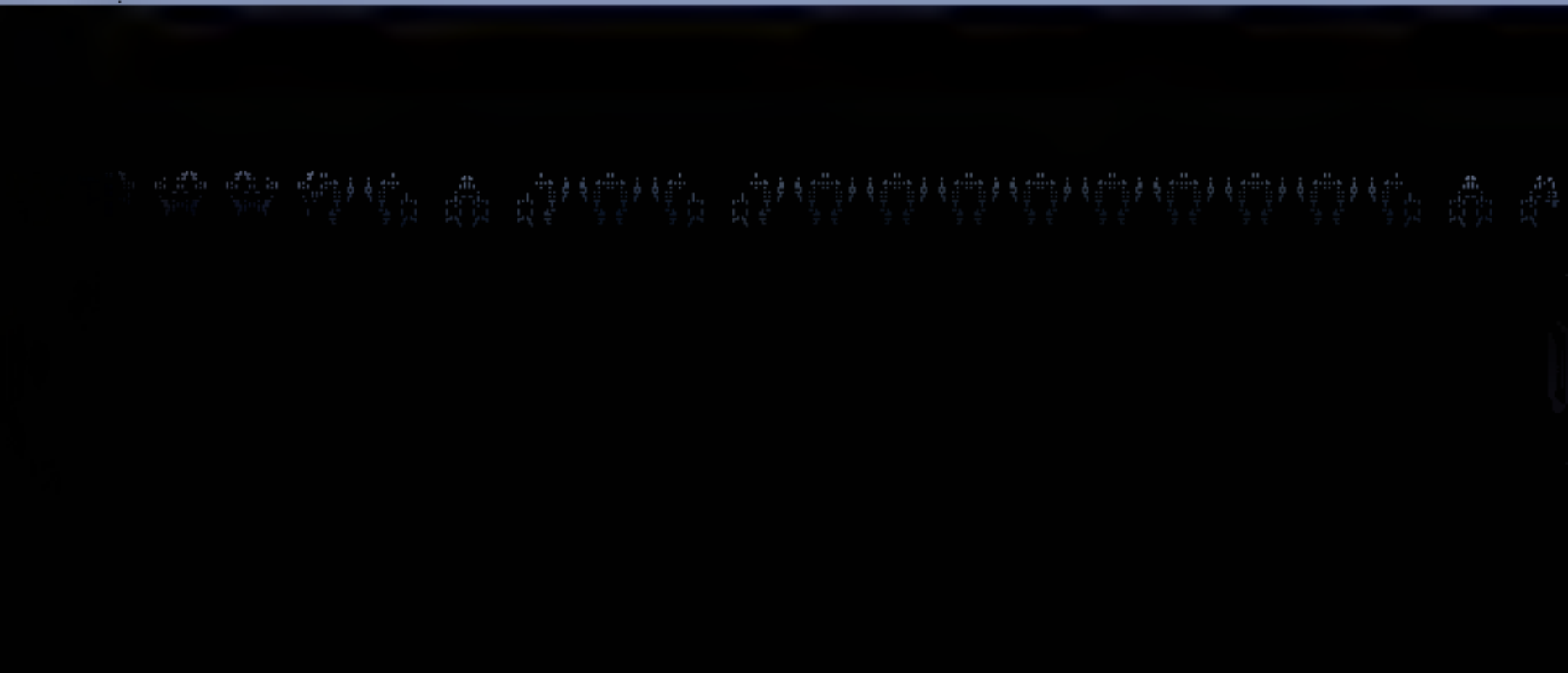
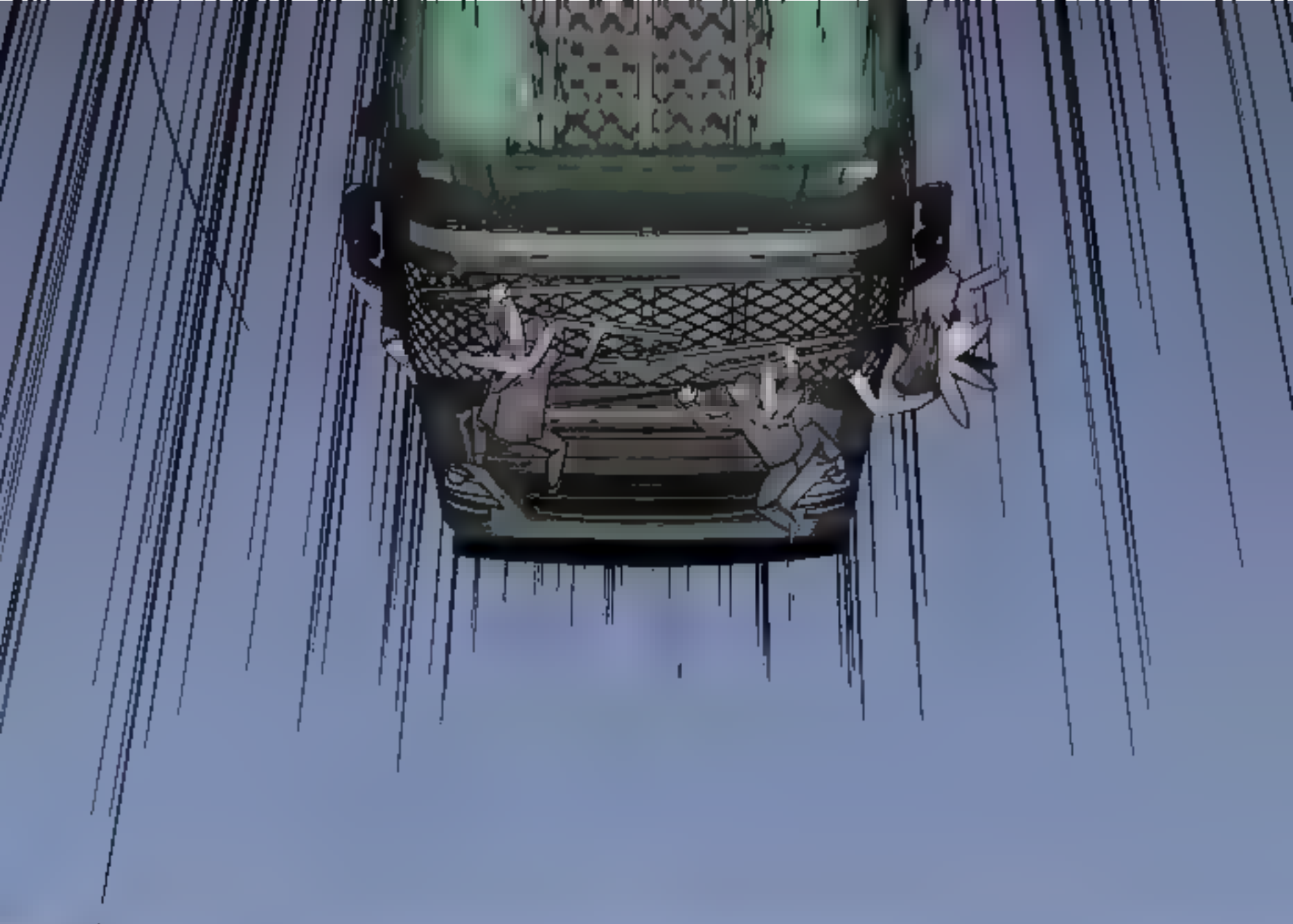
An aerial, top-down view of a road scene. On the left, a white tow truck with a yellow crane arm is positioned. In the center, a black sedan is driving away from the viewer. On the right, a red car is partially visible. The road has yellow dashed lines. The background is a dark, textured grey. Two speech bubbles are overlaid on the image.

NOW GO  
AFTER THEM.

YES, BOSS!








VR0000~

SCREEECH



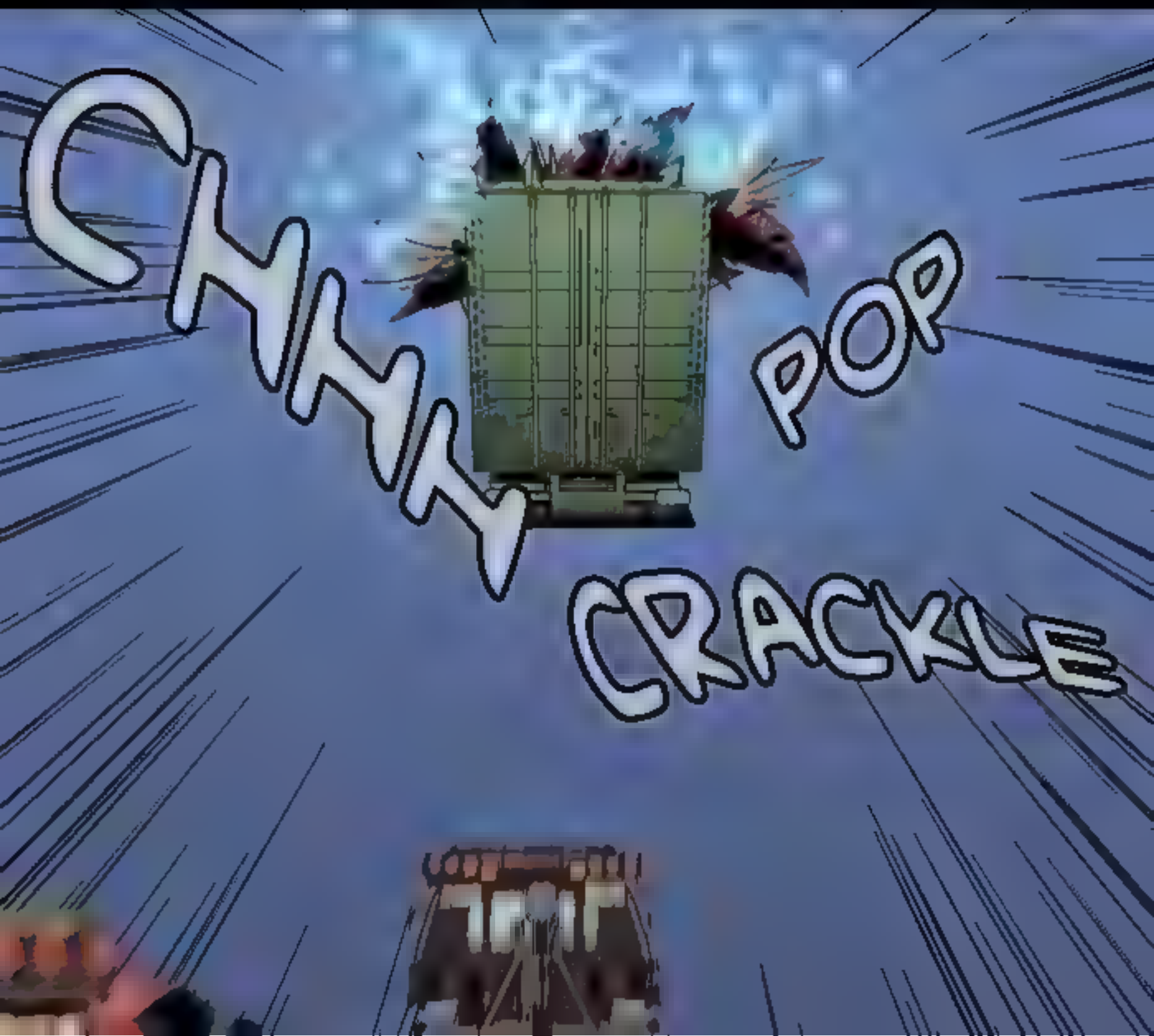
A character wearing a dark suit with orange sleeves is shown from the chest up. They are speaking, with two speech bubbles visible. The background is dark and blurry, suggesting an indoor setting.

NO NEED FOR  
SHOOTING.  
THE BUGS'LL TAKE  
CARE OF THEM  
FOR US IN NO TIME.

JUST MAKE  
SURE THEY  
DON'T ESCAPE.

YES,  
BOSS





CHITTY

POP

CRACKLE



# HUH?









# AGH


AGH

AGH

AGH







WHAT IN THE  
WORLD...?  
THE BUGS  
JUST..



WHAT  
SHOULD WE  
DO NOW?


RUN.

THEN  
WHY DID YOU  
INTIMIDATE  
HIM LIKE THAT  
BACK THERE!?

A black and white photograph showing a car accident scene. Two people are lying on the ground in front of a damaged car. The image is framed by large, dark, leaf-like shapes. The text is overlaid on the image.

HUH?  
SMELLS LIKE  
IT'S BURNT.

WERE THEY  
ELECTROCUTED?



I GUESS THAT  
WIRE MESH  
ON THE TRUCK IS  
SOME HIGH  
VOLTAGE LINE.

WHAT'RE  
YOU MORONS  
WAITING  
FOR?!

GO GET  
THEM!!



AH

UH...YES,  
BOSS

THAT..

THAT  
TRUCK...



I WANT  
THAT  
TRUCK.



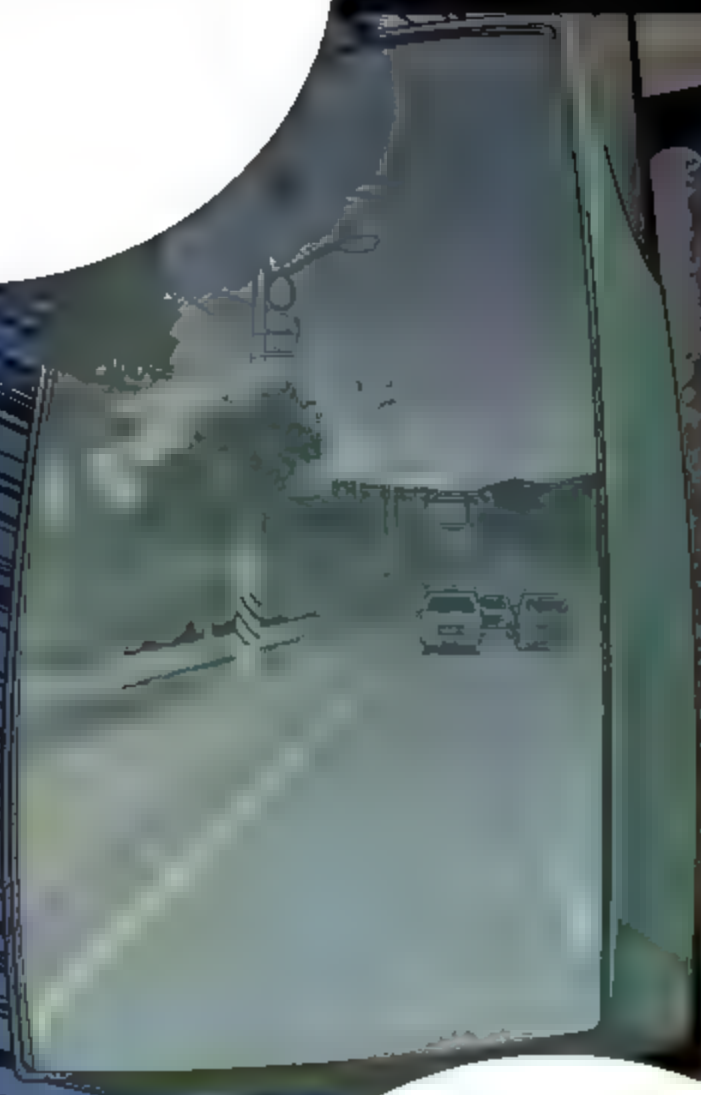


VROOOOM



WHOOOSH

SO—  
ARE THEY STILL  
ON US?

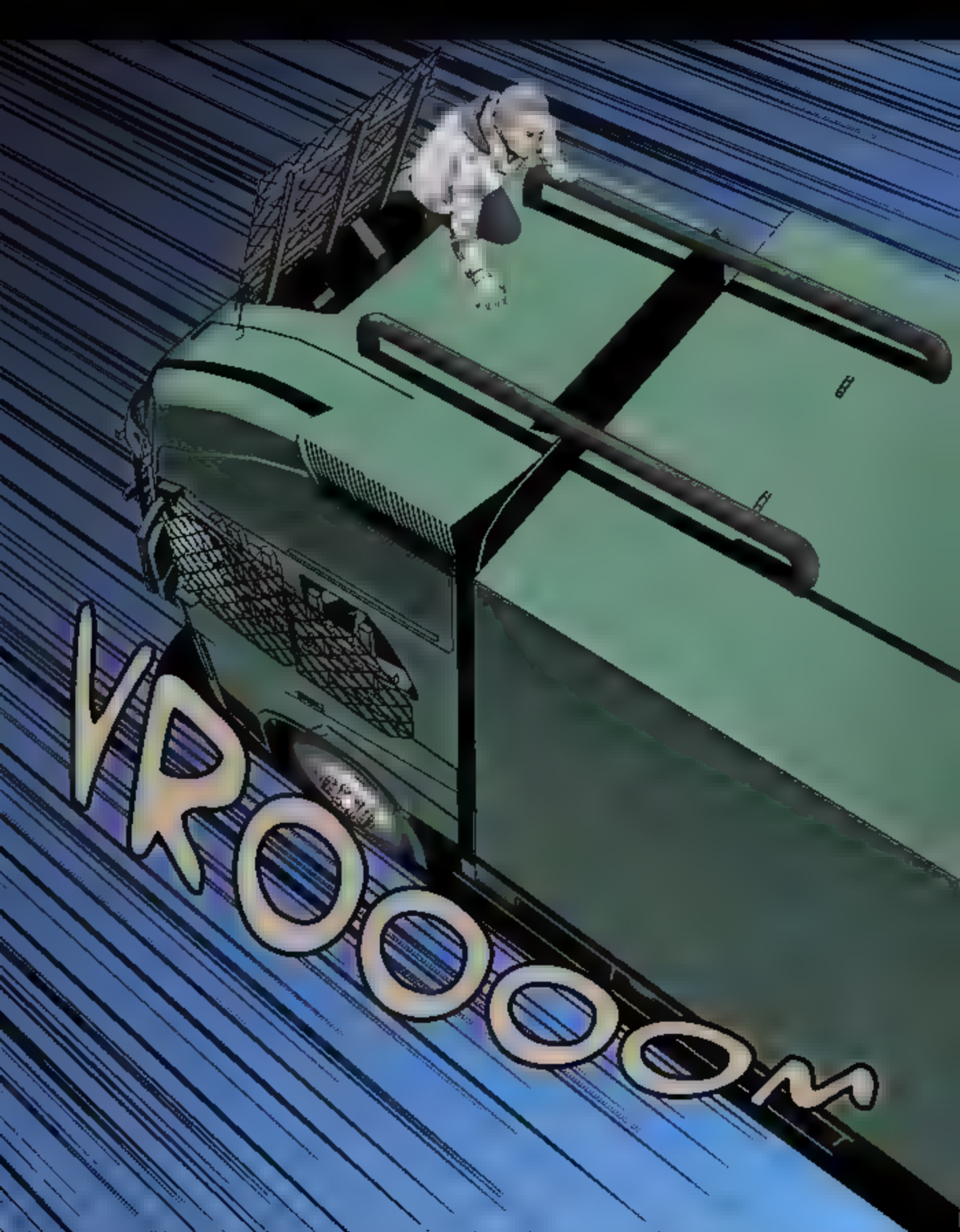


WE'LL NEVER  
LOSE THEM  
WITH THIS  
THING.



THAT'S FINE.  
JUST ROUND'EM  
UP ALL ON OUR  
TAIL.







!

PANG



PANG

~~~~~


HEY! STOP
SHOOTING!

WHY?!



BOSS DOESN'T
WANT US TO
DAMAGE THAT
TRUCK!

DRIVE THEM
INTO THE
TUNNEL.

IT'S A
DEAD-END!



GOT IT!!

.....

VROOOON

GOT IT!!

DID THEY FORGET
THAT WE'VE GOT
ONE OF THEIR
WALKIE-TALKIES?



LOOKS LIKE
THEY'RE TRYING
TO TRAP US IN
THE BLOCKED TUNNEL.



TURN LEFT!
LEFT!!
DON'T GO
INTO THE
TUNNEL!!



HURRY!!

WHAT'RE
YOU DOING?
IF YOU GO STRAIGHT
WE'LL HEAD RIGHT
INTO THE
TUNNEL!!





GO LEFT!!






**JUST GET THEM
RIGHT BEHIND US-**



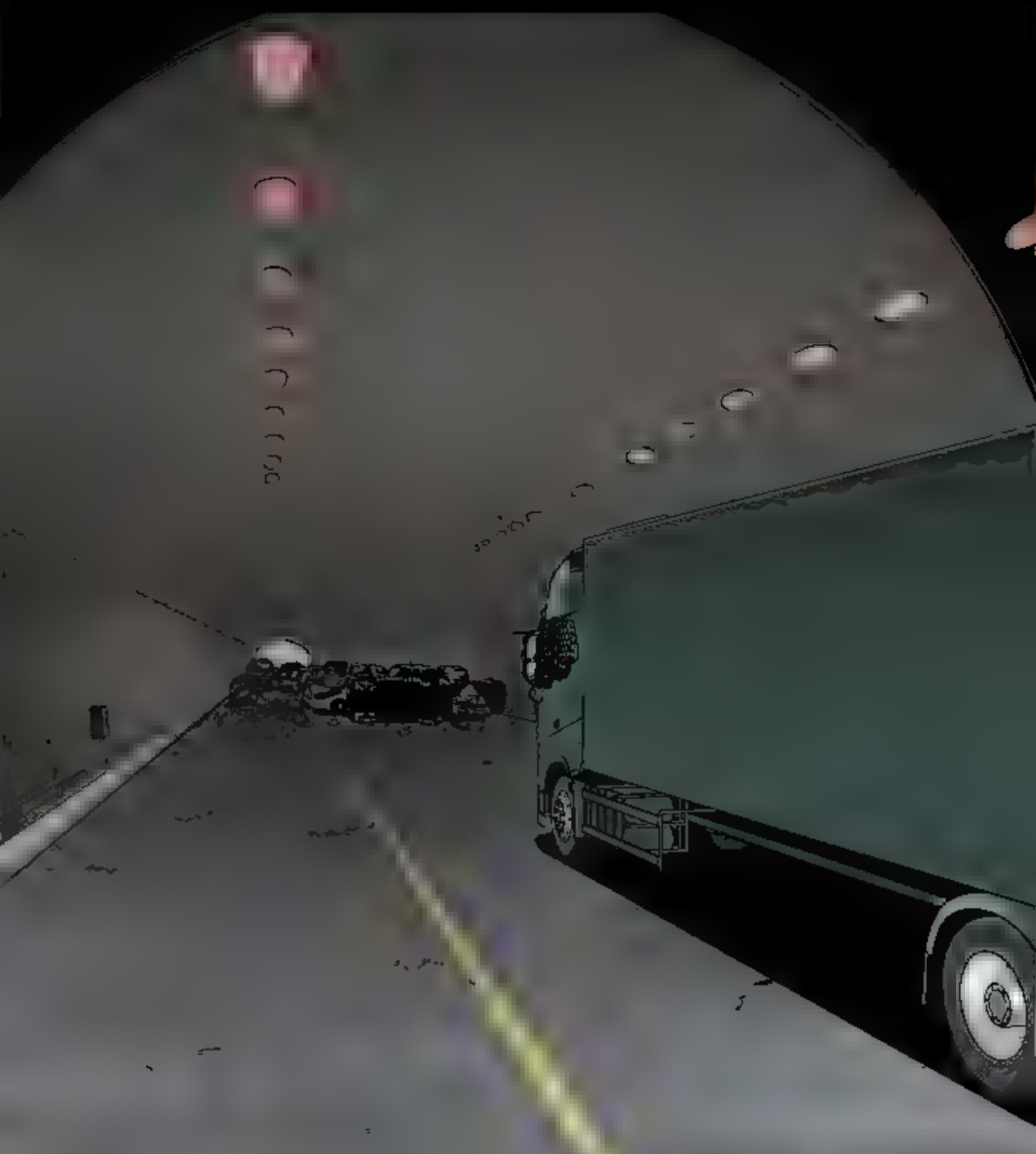
HELL YEAH, THOSE
COCKSUCKERS
ARE HEADED
STRAIGHT INTO
THE TUNNEL.



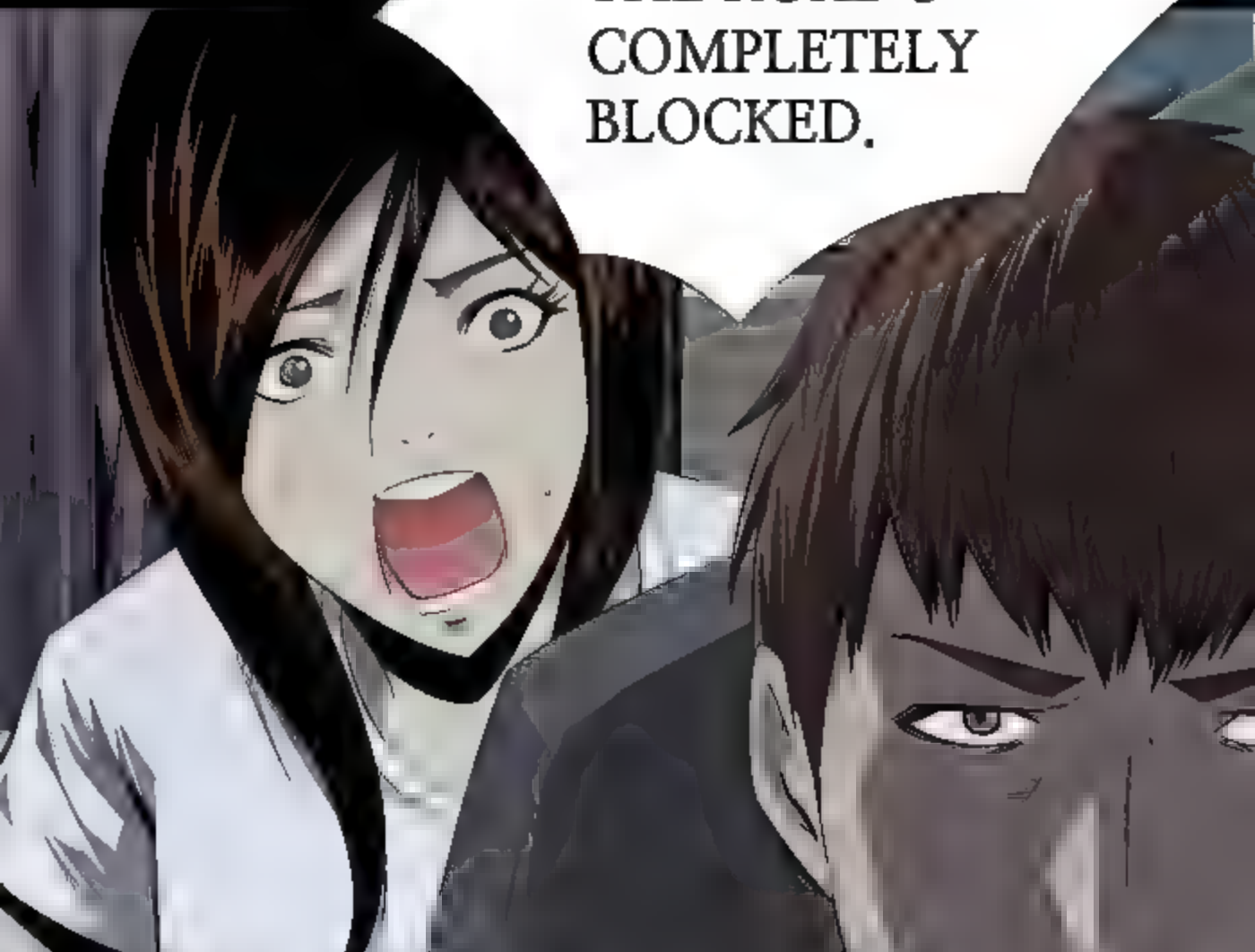
NOW WE CAN
TAKE OUR
TIME.
HEHEHE




WHY ARE WE
GETTING
INTO THE
TUNNEL...



WHAT DO
WE DO NOW?!
THE ROAD'S
COMPLETELY
BLOCKED.



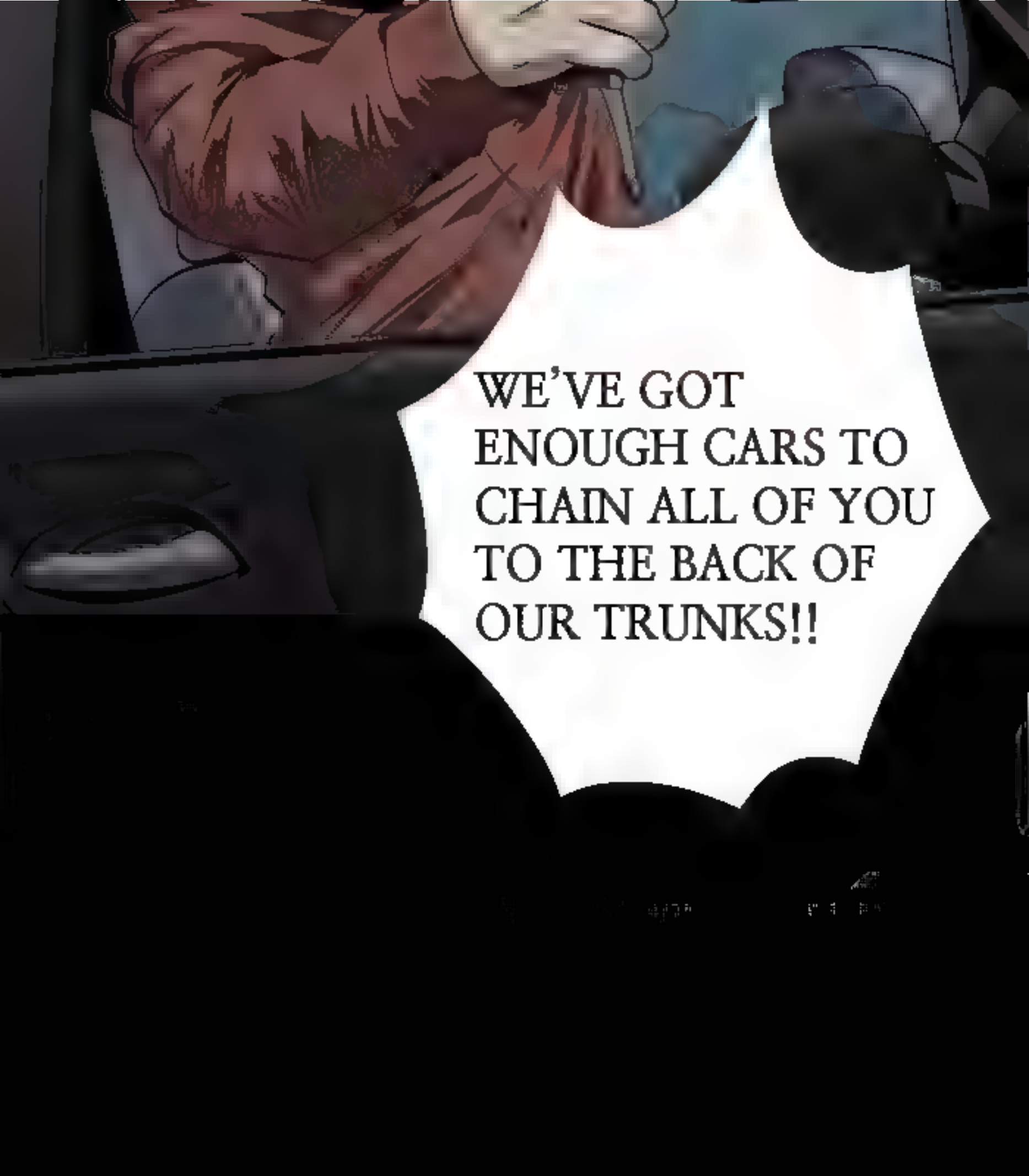


NO, WE'VE
COME TO THE
RIGHT PLACE.

A man with dark hair, wearing a red jacket, is shown from the chest up, looking upwards with a concerned expression. He is holding a dark handgun. Above him is a large, dark, shadowed figure of a person, whose face is mostly obscured by deep shadows. The figure's mouth is open, and two speech bubbles emerge from it. The background is dark and indistinct.


HEY,
GET OUTTA
THE TRUCK!

HOW MANY
OF YOU
LOSERS ARE
IN THERE?

A person wearing a red jacket is shown from the chest up, holding a knife. A large white speech bubble is superimposed over the lower part of the image, containing the text: WE'VE GOT ENOUGH CARS TO CHAIN ALL OF YOU TO THE BACK OF OUR TRUNKS!!

WE'VE GOT
ENOUGH CARS TO
CHAIN ALL OF YOU
TO THE BACK OF
OUR TRUNKS!!





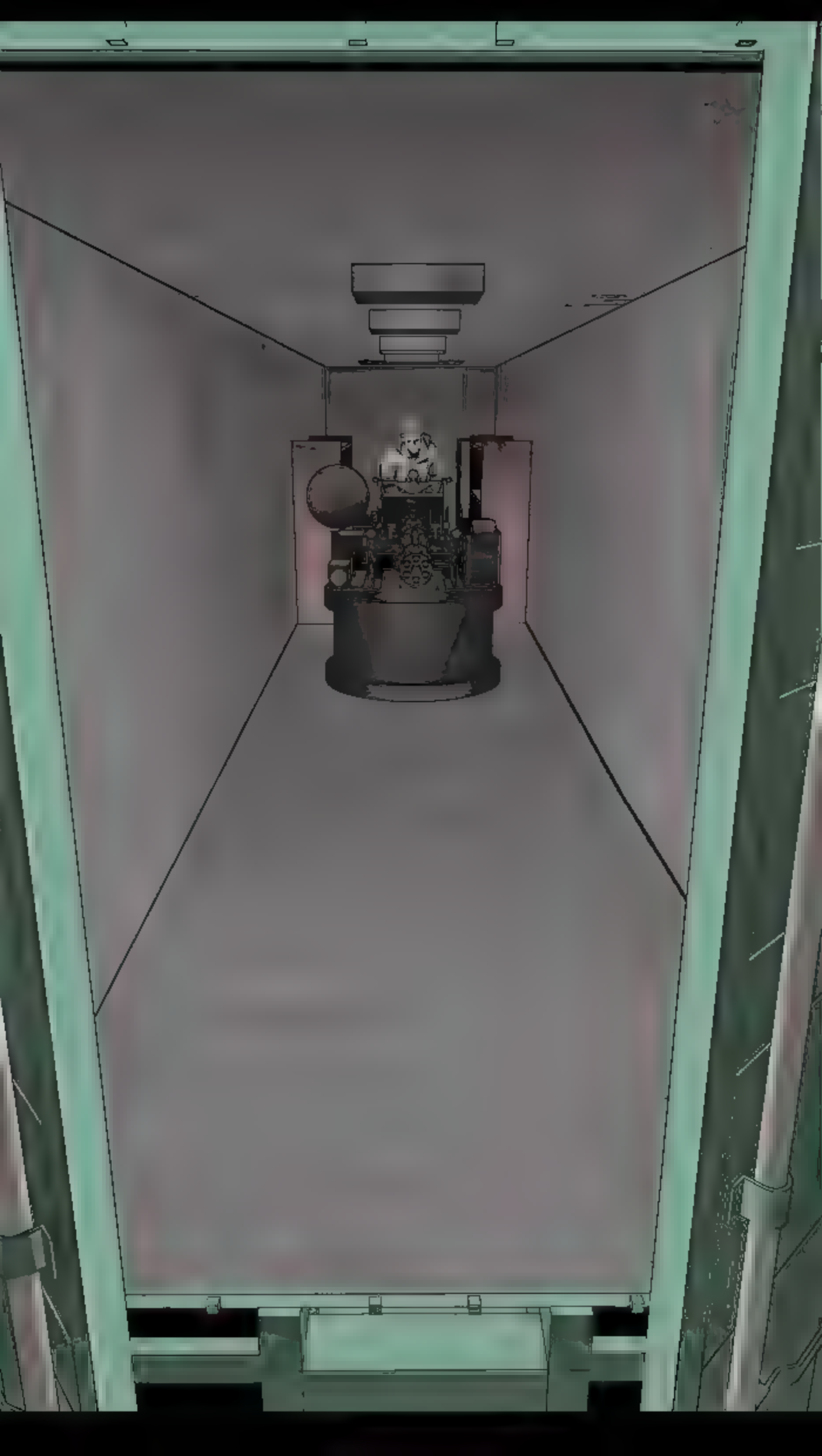
TRYIN' TO
INVITE US IN OR
SOMETHING?
PLAYING A LITTLE
PEEK-A-BOO?

IF YOU MAKE A
PRETTY ENOUGH
EXIT,
WE WON'T GO TOO
HARD ON YOU!



2008.10.10

10.10



I DID NOT GO
THROUGH ALL
THAT S#IT PUTTING
THIS TOGETHER

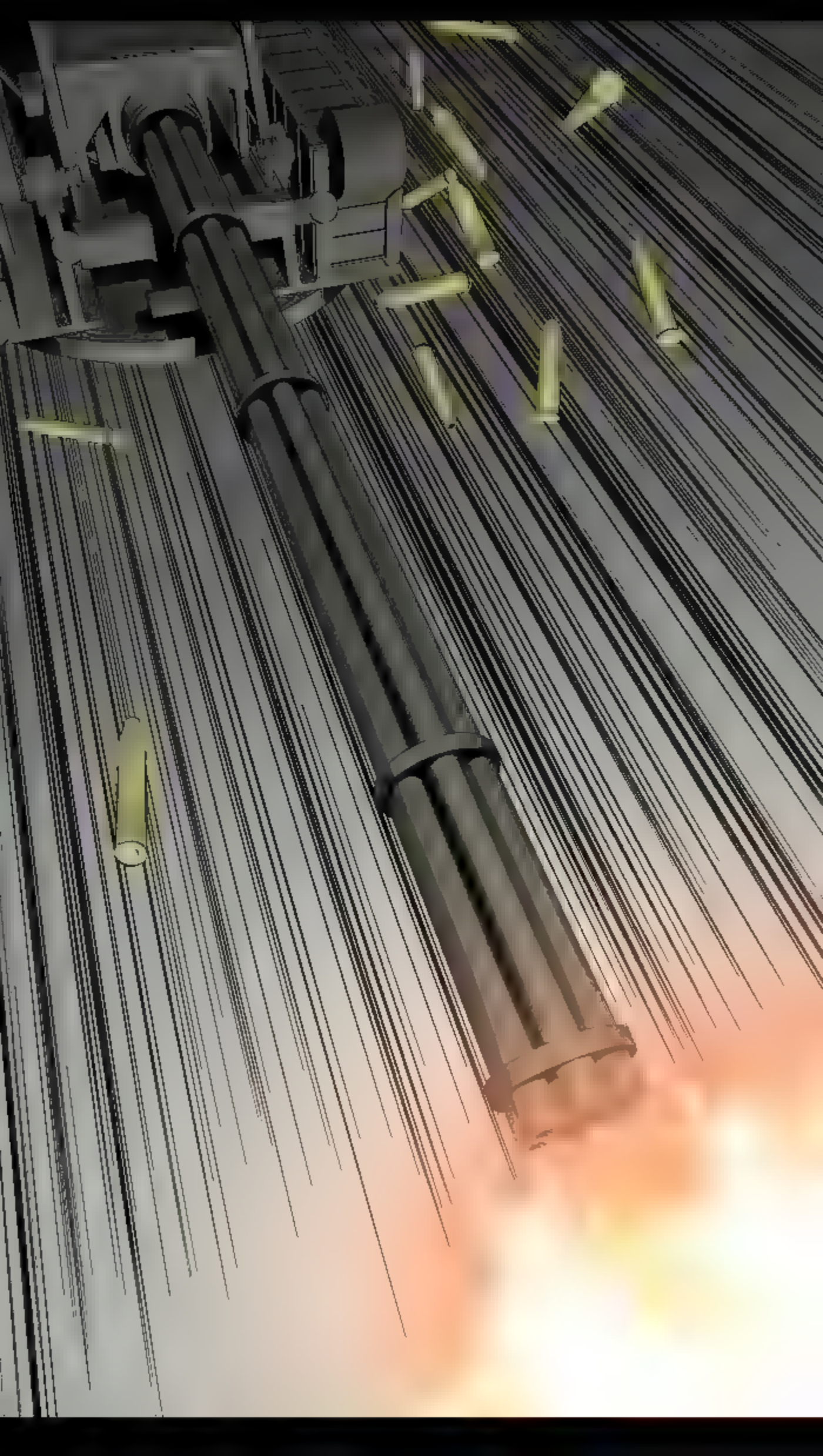




TO WASTE IT ON
YOU SCUMS.

I MEAN IT.





STORY/ART **KYUSAM KIM**
ASSISTANTS **SAEMI BAEK, HEESUN CHOI,**
 JINKYU CHOI, EUNKWON LEE

타

■

한글
한글

한글

한글

VR00004


HIVE

SCREEECH



SCREEECH





WHAT ARE YOU
STOPPING FOR?

I'VE GOTTA CHUCK
SOMETHING.

CHECK
WHAT?!

WAIT.

HUFF

HUFF

BZZZZ

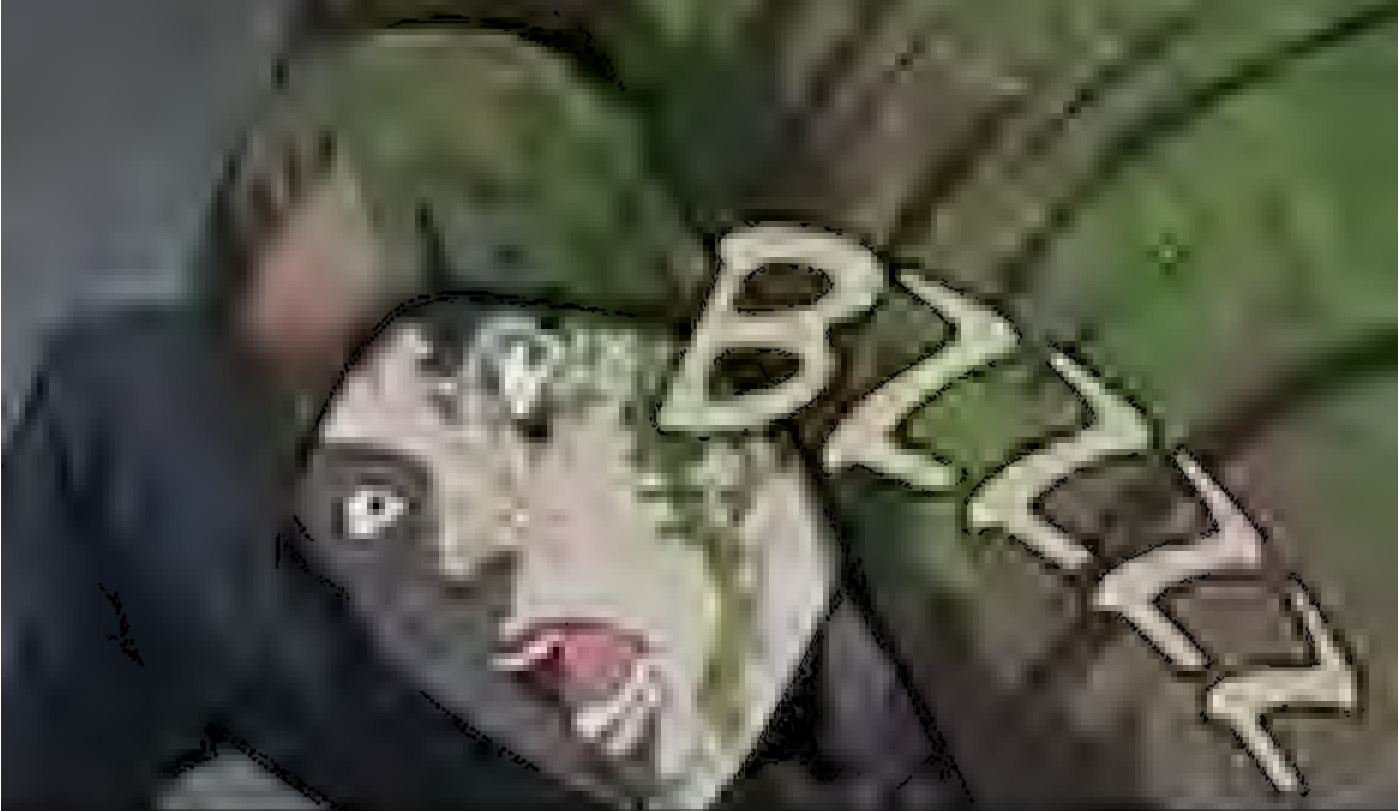
BZZ



0777

07777777

BZZZZ



BZZZZ

BZZZZ



UGH

HISS

BZZZZZ

UHUU

HISS

HISS

BZZZZZ

BZZZZZ

BZZZ

BZZZZZ

BZZZ

BZZZ

BZZZZZ

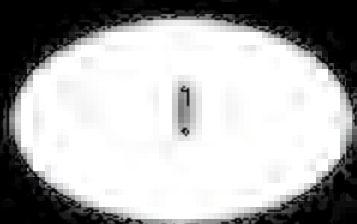




BLZZZZ

BLZZZZ









KISS

KISS


KISS

HISs

822222





A red excavator is positioned on a construction site, viewed from a high angle. The excavator's arm is extended, and it appears to be working on a concrete foundation. Two speech bubbles are overlaid on the image. The background shows a grey, overcast sky and some distant structures.

AREN'T
THOSE OUR
GUYS?

WHAT THE HELL
HAPPENED?

DID THOSE
SUCKERS
DO THAT?

HOW MANY
OF THEM
ARE THERE?

STOP

SINCE THEY
HAVEN'T RUN AWAY,
THEY MUST STILL
BE IN THE TRUCK.

BOSS,
WHAT SHOULD
WE DO?



CHHH



OH

OH

BOSS,
WHAT SHOULD
WE DO?

!!

WHAT'S
THAT SOUND?!



WHERE'D YOU
GET THAT??

A WALKIE
-TALKIE?

IS IT
ON THEIR
CHANNEL?



HOW'D YOU
GET ONE OF
THEIR WALKIE
-TALKIES?

ME?
I, UH,

WELL..
WHILE YOU GUYS
WERE BEATING
THE CRAP OUT OF
THOSE THUGS



I LOOKED IN
THEIR CAR TO
SEE IF THEY HAD
ANYTHING USEFUL..


I WAS GONNA
HAND IT TO
YOU, BOSS.

BOSS





WHAT'RE WE
WAITING FOR -
LET'S BLOW
THEIR DAMN
BRAINS OUT.



IDIOT.
THE BUGS'LL
COME RIGHT
AT US!




BOSS,
LET'S JUST SOUND
MINED AND
DROK-E
AND THEN

**SHOOT THE SHOT OF,
YOU NO LONGER.**



THEY'VE GOT
ONE OF OUR
WALKIE-TALKIES -





I KNOW YOU'RE
LISTENING,
WHO THE HELL
DO YOU THINK
YOU ARE?

WHAT HAVE
YOU DONE
WITH OUR
GUYS?

HUT!
THAT VOICE.

CHOCOLMINT


HUH? SISTER
VERONICA?
WHATRE YOU
DOING THERE?




SO YOU'RE THE
"BOSS"?!
YOU LITTLE
BRAT!!

I'VE DONE
EVERYTHING I COULD
TO RAISE YOU RIGHT,
AND THIS IS
WHAT YOU DO
FOR A LIVING!!?






**WHY DID YOU
TAKE AWAY THE KIDS
FROM THE GEORGE
YOU GREW UP
THERE YOURSELF**




HMM?
OUR BOYS WENT
ALL THE WAY
TO THE CHURCH?

I TOLD THEM
I'D RIP OFF THEIR
FINGERNAILS IF
THEY DIDN'T FILL
THEIR QUOTAS,
SO I GUESS THEY
WENT A BIT
TOO FAR. SORRY.


A hand holding a handgun, with a blue background and two white speech bubbles containing text.

BUT WHAT'S
THE BIG DEAL?
SISTER,
YOU ALWAYS SAID
THAT JESUS
LOVES ME.

YOU KNOW,
I NEVER BELIEVED
THAT CRAP
BEFORE.
BUT I DO NOW.



HE FINALLY
ANSWERED MY
LONG PRAYERS-

A person wearing a dark jacket and a hat is walking in the rain. A large white speech bubble is superimposed over the lower right portion of the image, containing the text: AND HE CHANGED THE WORLD SO EVEN A SOUL LIKE ME CAN KEEP MY HEAD UP.

AND HE CHANGED
THE WORLD SO
EVEN A SOUL LIKE ME
CAN KEEP MY HEAD UP.

I AM TAKING YOU
MYSELF IF YOU KEEP
TALKING LIKE THAT!




SISTER,
COME ON AND
JUST LISTEN
TO ME.

A person wearing a white shirt is seen from the chest up, looking out from a balcony. The balcony has a dark metal railing. In the background, there is a body of water and a distant shoreline under a clear sky. A large, white, oval-shaped speech bubble is positioned in the center-left of the frame, containing text. The person's face is partially visible on the right side of the frame, looking towards the left.


YOU'RE LIKE A MOTHER
TO ME. MUCH BETTER
THAN THE DRUNK WHORE
THAT GAVE BIRTH TO ME.

YOU WERE LIKE
MY SAVIOR.
YOU RAISED ME AND
TOOK CARE OF ME.



BUT WHY ARE YOU
RIGHT NOW WITH THOSE
FOOLS WHO ARE TRYING TO
HURT ME?

WHO ARE THOSE
ASSHOLE?

A black and white illustration of a man with dark hair, seen from the chest up in profile, looking out a window. The window has a grid of panes. A speech bubble originates from the man's head.

I KNEW IT.



ONE OF YOUR
BOYS TALKED OF
THE SHOTS—

THE SHOT
THAT GETS YOU
OFF THE BUGS
RADAR.

BUT I SEE THAT WHILE
THE SHOT-TAKER MAY
BE SAFE FROM THE
ATTACK NOT SO MUCH
LUCK GOES FOR
THOSE AROUND HIM

PSSSSSS

PSSSS

PSSSS





AREN'T YOU
TALKING ABOUT



LISTEN TO ME.

**YOU DID NOT
TAKE THE SHOT.**



FLINCH

**THAT IS WHY
YOU DON'T DARE
CROSS THESE
BEGS RIGHT NOW.**



**YOU PROBABLY
ONLY WIN WHEN YOUR
BOYS TAKE THE SHOT.**

BECAUSE YOU
NEED TO KNOW OR
THOUGHT OF THE
POSSIBLE ADVERSE
EFFECTS OF THE
SMOK.




**LET YOU ARE PROBABLY
CHECKING AT LEAST
ONE UNIT JUST IN CASE**




**THE REST ARE
BORN ONLY IN
YOUR CAR
MERCURY**






SO?

WHAT'S IT
TO YOU?



I NEED
THOSE SHOTS.


A close-up, black and white photograph of a woman's face in profile, looking towards the left. She has dark hair and is wearing a dark top. A large, white, speech bubble-like shape is superimposed on the left side of the image, containing the text "TO GET INTO SEOUL." in a serif font.

TO GET INTO
SEOUL.



SEIDULT
WHAT KINDA
BUSINESS
ARE YOU UP TO?





ALRIGHT,
FOR OLD TIME'S
SAKE WITH SISTER
VERONICA,
I AM GIVING YOU
A CHANCE.

WHAT'S YOUR PRICE
FOR THE SHOTS?



REACH



**HAND OVER
THE SHOTS.**



AND YOU
HAVE YOUR
LIFE.

TRUST ME, THIS IS A
BEST BARGAIN YOU
WILL EVER GET.



STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE



POW

POW

POW PING

PSHH KSHH



KAPOW



WHOOOOW

BOOM



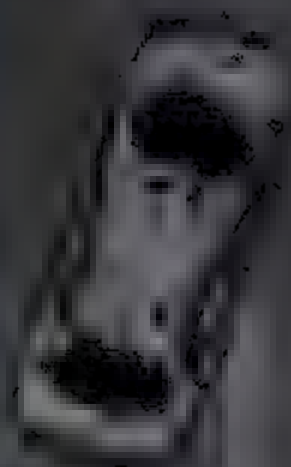
WOW

POW





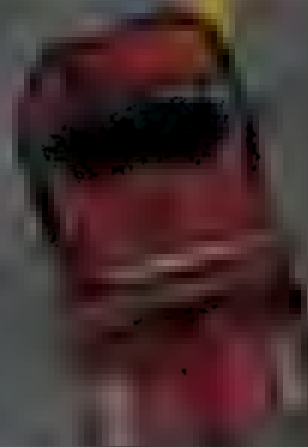
CLANG



KSSHHH



CRACKLE



POW



POW POW

WHEAM

PSSHHH



PLAG





WHAT THE
HELL'S GOING
ON IN THERE?

I TOLD THEM
NOT TO SCRATCH
MY TRUCK-





VR00000

00003

АААННННН

NOOOOO

SCREEEEETCH






UGH

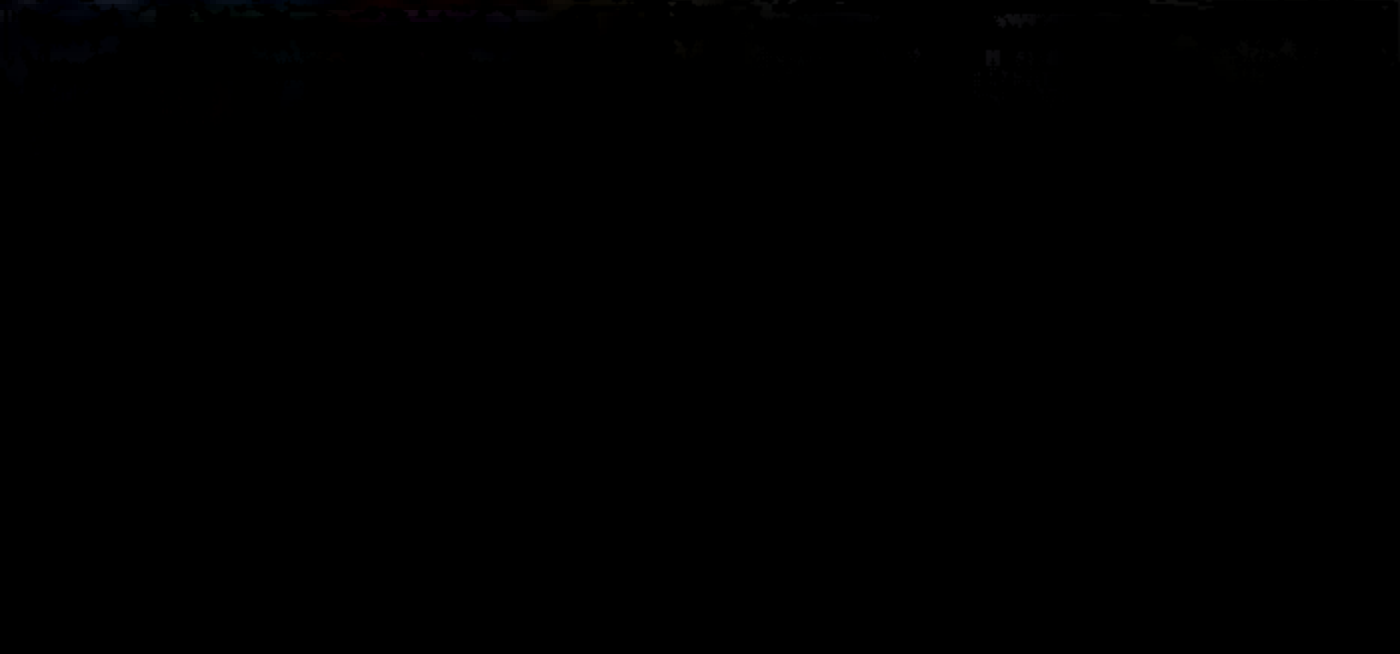
UHH



A close-up, high-contrast image of a character's face. The character has a wide, toothy grin, showing their teeth. Their eyes are wide open. Above their head is a large, white, irregular speech bubble. The background is dark and indistinct.

AGH!!

THAT'S IT.
NOW YOU
MOFO'S ARE
ALL DEAD.





AAAAAAAAHHHHHHH

TAP

AAAAHHHH...

SLIP




I KNEW YOU'D
HAVE ONE.



GRAB



A man in a white shirt is standing and talking to two men in grey uniforms who are kneeling on the ground. The man in white is on the left, and the two men in grey are on the right. The man in white is speaking, and the two men in grey are listening. There are three speech bubbles: one from the man in white and two from the men in grey.

TSK TSK,
IF YOU'D JUST GIVEN
IT TO US IN THE FIRST
PLACE, YOU WOULDN'T
HAVE TO RETIRE LIKE
THIS.

HUFF

HUFF

BUT
I GET IT

IT WOULD'VE
BEEN HARD TO
JUST GIVE IT UP
THAT WAY.



W-WAIT
A MINUTE

DRAG


DRAG

WAIT,
WHAT'RE YOU
GONNA DO?
I'M ALREADY
HURTI!

DRAG


THUD





WE HAVE TO KILL YOU
BUT DONT WANNA
WASTE ANY BULLETS
AND ITD TAKE TOO
LONG TO BEAT YOU
TO DEATH.

PLEASE LET
ME GO, YOU'VE
GOT THE SHOT.
PLEASE...
SPARE ME.

A man with a distressed expression, wearing a grey jacket, stands in the background. In the foreground, a large, dark, spiky object, possibly a porcupine's quills, is visible. The scene is set against a dark, rocky background.

I CANT.
IF I LET YOU GO
YOU'LL COME
AFTER US.

I SWEAR
I WON'T, SIR!
I WAS WRONG.
I WON'T DO
ANYTHING..


LIKE FUCK YOU
WONT.

WAIT.
THERE'S ONE
MORE THING
BEFORE WE GET
RID OF HIM-



A black and white photograph of a man in a light-colored jacket and dark pants, crouching on a sidewalk. He is holding a cane in his right hand. A speech bubble is positioned above him, containing text. In the background, the lower legs and feet of other people are visible, suggesting a public setting.

HEY, TELL ME
EVERYTHING YOU
KNOW ABOUT THIS
SHOT RIGHT NOW

A speech bubble is positioned below the man, containing text. It is connected to the man by a thin line.

WHAT SIDE
EFFECTS ARE
THERE?


I-I DUNNO
ABOUT ANY
SIDE EFFECTS
REALLY.

A person is lying in bed, partially covered by a light-colored mosquito net. They appear to be resting or sleeping, with their head on a pillow. The background is dark and out of focus.


THEN WHY DIDNT
YOU USE IT?
A NICE LITTLE SHOT
THAT CAN SAVE
YOU FROM BUGS.

NICE MY \$\$\$!!


A F-ING
SUSPICIOUS
SHOT IT IS!



THE SOLDIERS JUST
HANDLED THEM
OVER SAYING
"DO WHATEVER
YOU WANT"
AND LEFT.




WE TESTED EM ON
OURSELVES TO
SEE IF THEY REALLY
PROTECT YOU
FROM THE BUGS.

A hand holding a chainsaw, positioned diagonally across the frame. The background is dark blue with a large, bright white circle in the upper left corner, resembling a full moon. The chainsaw is dark-colored with a visible blade and handle.

ALRIGHT THEN.
NOW YOU
CAN DIE.


W-WAIT A SEC!
I TOLD YOU
WHAT I KNEW.




HEY, ACTUALLY
THERE'S A SIDE EFFECT!
NO ONE KNOWS BUT ME!
SO IF YOU KILL-

FINE.
TAKE YOUR
SECRET TO THE
GRAVE THEN.



A man with dark hair, wearing a white button-down shirt, is shown from the chest up. He has a surprised or pleading expression on his face, with wide eyes and a slightly open mouth. He is standing in a field of tall, dry grass or reeds. In the background, there are rolling hills under a clear blue sky. A large, white, jagged speech bubble is positioned above his head.

WAIT, WAIT.
DONT YOU NEED
MORE SHOTS?
THEY'RE ALL AT
MY HIDEOUT.

A circular speech bubble with a black background and a white border. It is positioned below the first panel. The text inside is white and reads: "NOPE WE ONLY NEED ONE."

NOPE
WE ONLY
NEED ONE.

SINCE ONLY
ONE OF US IS
GONNA TAKE
THIS.



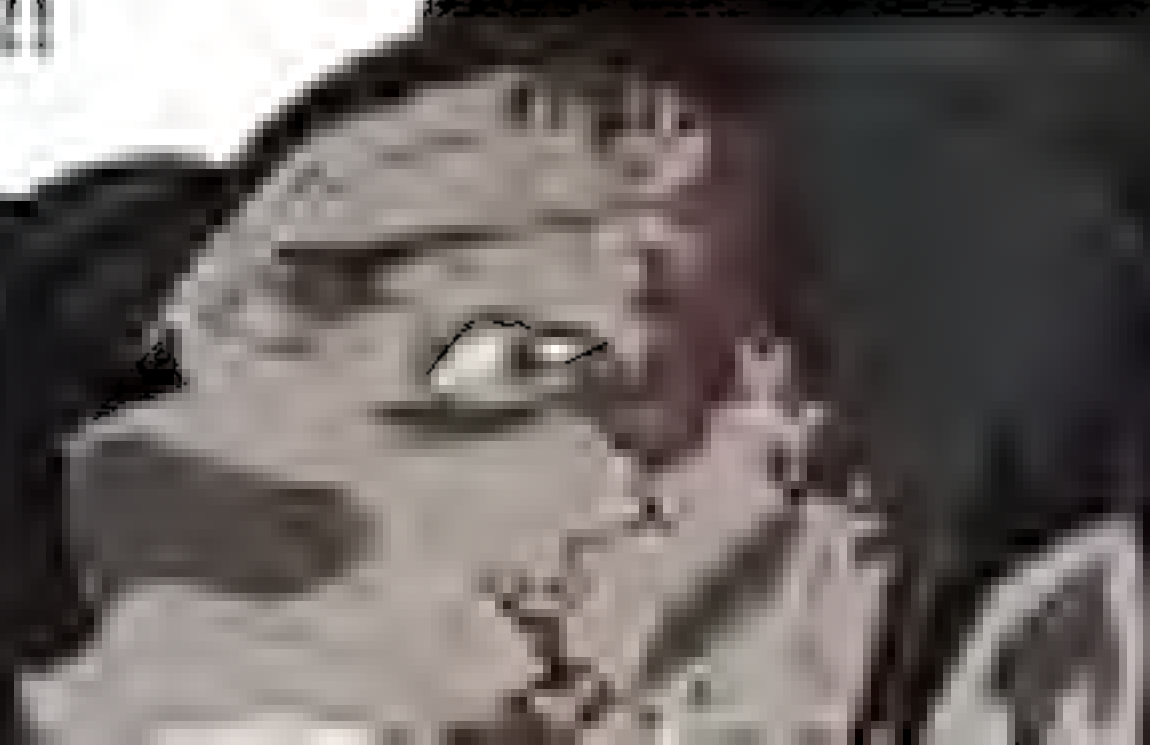


A scene from a video game. In the center, a woman with short blonde hair, wearing a dark, buttoned jumpsuit over a white collared shirt, stands with her hands behind her back. To her right, a woman with long dark hair, wearing a white lab coat, stands near a railing. The background is a dark, industrial environment with a large, curved structure and a blue sky visible in the distance. Two large, white, torn-edge speech bubbles are overlaid on the image.

SISTER
VERONICA,
PLEASE


TELL THEM NOT
TO KILL ME!
LET ME LIVE!
PLEASE!!!

FORGIVE ME
FOR I'VE SINNED!
JUST GIVE ME
ONE MORE
CHANCE!!





JESUS SAID YOU'RE
SUPPOSED TO FORGIVE
SINNERS!



JESUS WAS NOT
MEANT TO BE
USED BY SCUMS
LIKE YOU.



YOU KILL HIM
YOURSELF.




WE DONT
HAVE TIME
FOR THIS



ALRIGHT
MAN,



A man in a military uniform, possibly a sergeant, is shown from the chest up. He has a serious, somewhat weary expression and is looking down. He is wearing a camouflage jacket over a dark shirt. The background is dark and out of focus.


IF YOU CAN'T
DO IT, THEN
I'M GONNA
HAVE TO SAY
BYE BYE.

I CAN'T BE
STICKING WITH YOU
IF YOU DON'T REALLY
UNDERSTAND WHAT
WE'RE DEALING WITH.


BEFORE ALL THIS,
THIS WORLD WAS
FILLED WITH SOME
RIDICULOUS
THINGS.

LIKE A PUBLIC
TURNING AGAINST
THE ARMY THAT'S
PROTECTING
THEM.

CLICK



OR PEOPLE WHO
CAN'T GET BY A DAY
WITHOUT MEAT THAT
NEVER DARE TO LAY
THEIR OWN HANDS ON
A LIVESTOCK



THAT'S BECAUSE
SOMEBODY DID IT FOR
THEM.
THE DIRTY, BLOODY
PART.


BUT THINGS HAVE CHANGED.
IF YOU WANT A CHICKEN,
YOU'VE GOTTA BREAK
ITS NECK YOURSELF.

IF YOU WANNA
STAY SAFE, YOU
GOTTA KILL YOUR
ENEMIES WITH
YOUR OWN HANDS
NOW.



A person wearing a green shirt is shown from the chest up, speaking into a microphone. A white speech bubble originates from the person's mouth, containing the text 'PROVE ME THAT YOU UNDERSTAND'. The background is dark and out of focus, showing some indistinct shapes and colors.

PROVE ME
THAT YOU
UNDERSTAND



WHAT I'VE
JUST SAID -



G-GRAMPS,
I MEAN
BOSS!!

I ADMIRE
THE WAY
YOU
THINK.



PLEASE
LET ME WORK FOR YOU.
YOU WON'T REGRET IT.



I'LL WORK FOR
YOU NOW, BOSS!!
PLEASE GIMME
A CHANCE.

I SWEAR! I'LL DO
WHATEVER YOU
SAY, ANYTHING!





NO.







POW







AGAIN-

WITH THE
HESITATION.










IF YOU DON'T
WANNA GO
WITH ME,
THEN JUST
GO ON
YOUR OWN.

I CAN DO THIS
ON MY OWN.

YOU KNOW
YOU FAILED THE
TEST, RIGHT?





PASS.

YOU F-ING
GUY.

VERRE

VERRENNEN

STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE

HIVE

W-WHERE
AM I..



|||

UGH



UHH.

HYEJIN!!!

HYEJIN!!!

HUFF

HUFF





SO I WOULDN'T LET GO OF HER
WHEN THE BUGS TOOK US.



AH, RIGHT. I HAD HER TIED TO
MYSELF WITH A BELT IN THE AIR

WHERE AM I...





WHAT IS THIS PLACE

WHO ARE THESE PEOPLE



MOREOVER,



WAA

WAAAAAAAAA



AM I EVEN ALIVE
RIGHT NOW?



UGGHH

WAAA
AAAA

I-IT'S ALRIGHT.
HYEJEN


A cartoon character with a large, open mouth and a speech bubble above it. The character has a large, open mouth and a speech bubble above it. The speech bubble contains the text "IS SHE THIRSTY?". The character is wearing a white shirt and a red tie. The background is a dark, textured surface.

IS SHE
THIRSTY?

UM,
EXCUSE
ME

DOES
ANYONE HAVE
ANY WATER..



A dark, grainy, and blurry photograph of a crowd of people. In the foreground, a child is visible, looking towards the camera. The background is filled with the silhouettes and blurred faces of other people. Three speech bubbles are overlaid on the image, containing text.

ANYONE?
WATER?

WAAAA

SHUT THAT
DAMN KID
UP!

WAAA

IM SORRY,
BUT MY
DAUGHTER,
SHE'S -

WAAAA

WAA

WAAAAA

SHUT HER UP
BEFORE I
SHUT HER UP
MYSELF!!

WAAAAA


WAAA

UGGHH

I'VE HAD ENOUGH!
GIVE ME THAT
F**KING KID!

STAY AWAY
FROM ME!
GET BACK!!





SIT DOWN,
MAN.
SHE'S JUST A
LITTLE BABY,
LITTLE BABIES
ALWAYS CRY.

WHO THE HELL
ARE YOU?!
GET OUTTA
MY WAY!

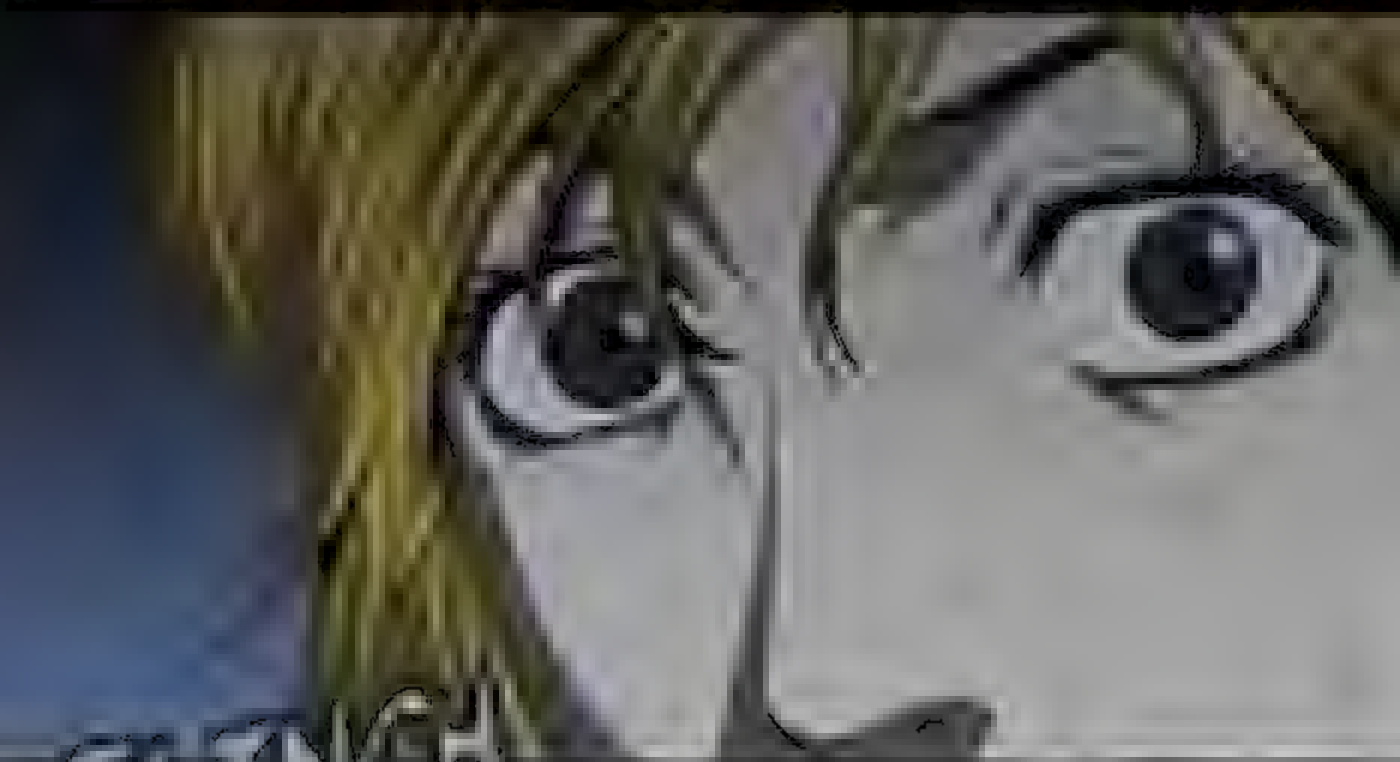



WE'RE IN THE
SAME BOAT.
LET'S NOT
SWEAT OUR-
SELVES.



WE'VE ALL
BEEN TAKEN AND
CAPTURED
BY THE BUGS.

FLINCH






THESE
PEOPLE AREN'T
EXACTLY IN A
SANE FRAME
OF MIND
RIGHT NOW.

THESE PEOPLE AREN'T EXACTLY IN A SANE FRAME OF MIND RIGHT NOW.






THANK YOU
FOR HELPING
ME-..

WAAAA

WAAAA

JUST TRY TO
CALM THE KID
DOWN.



Y-YOU MEAN,
ALL THESE PEOPLE-

YEAP.
AT LEAST 2/3 OF THEM
WERE TAKEN FROM
SONGDO.

2/3...?



WAAAAA

I CAN'T TAKE
THIS ANY
MORE!



LET'S GET
OUTTA HERE!!
WE'LL PUT
OUR STRENGTH
TOGETHER AND
BREAK DOWN
THE DOOR!!

SHUT UP!
THE BUGS
ARE RIGHT
OUTSIDE.

SHOUT

MURMUR

WHAT
DIFFERENCE
DOES IT
MAKE!

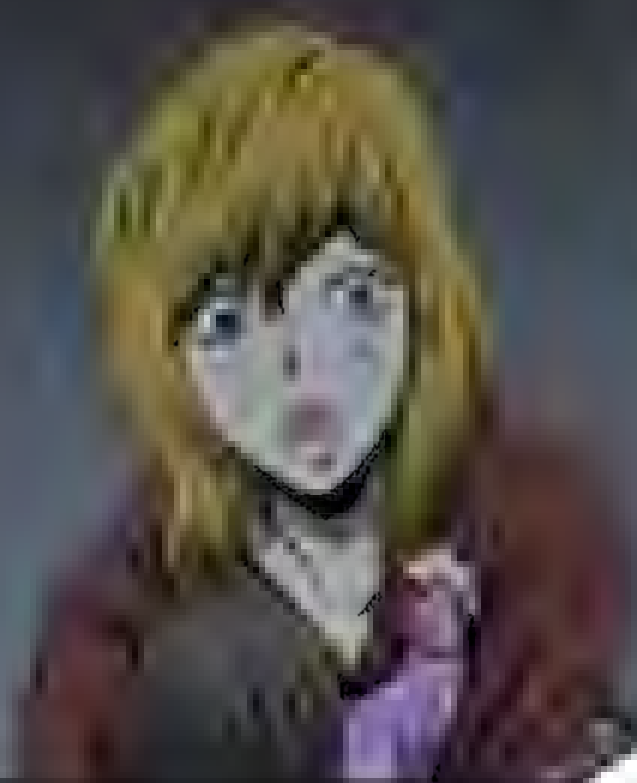
COME ON!!

SHOUT

SHOUT

IF YOU WANNA GET
YOURSELF KILLED,
DO IT ALONE!

WHAT'RE
THEY TALKING
ABOUT?



I DON'T KNOW.
I JUST WOKE UP
NOT TOO LONG
AGO MYSELF.

RATTLE

RATTLE

!

HUH?
WHAT'S
THAT SOUND?

ELANE

RATTLE

ELANE

IT'S THE DOOR-
SOMEONE'S
OPENING IT FROM
THE OUTSIDE.

CLANG



CREEEEAAK

IT'S OPEN
THERE'S A
PERSON!!

MUR MUR

MUR MUR

BUSTLE

BUSTLE

WE'RE
SAVED!!





STOP





AAAAGHHH

GRASP

AAAAHHH



R-RUNN

AAAAHHH

UGG-04H

CLANG





THAT DOOR'S
OPEN!
LET'S GO!!

STOP
PUSHING
ME!

KEEELD



HEY,
THIS WAY!!

WHISH

STEP
STEP

TAP

TAP

TAP

TAP

TAP

BZZT

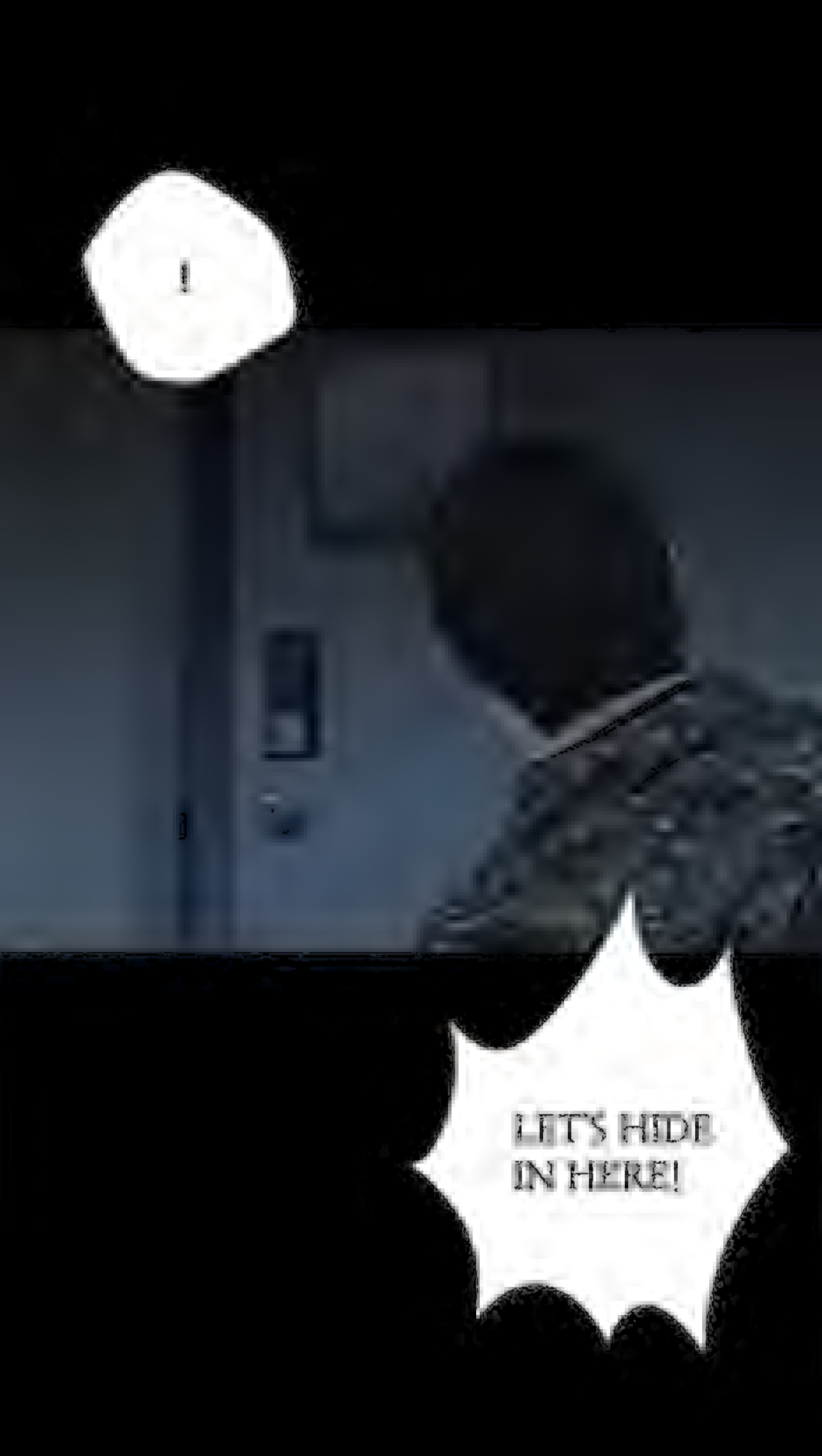
BZZT

SSSS

HISS

HISS

HISS



LET'S HIDE
IN HERE!

СВЯТЫЙ
СВЯТЫЙ

СВЯТЫЙ
СВЯТЫЙ

СВЯТЫЙ
СВЯТЫЙ

СВЯТЫЙ
СВЯТЫЙ

СВЯТЫЙ
СВЯТЫЙ

СВЯТЫЙ
СВЯТЫЙ

LOOK IT!
HURRY
HURRY!!

SLAM

RATTLE

RATTLE

A DESK!
GO GET
A DESK!!



AAAAHH



UGGHH

AHH

HAH
HAHA

WE
MADE IT!

WERE
ALIVE!!



YAHOO!!

WE ESCAPED!!

N-NO.
YOU DID NOT
ESCAPE.
THE BUGS...

HUH?

THEY'VE
SEPARATED US.





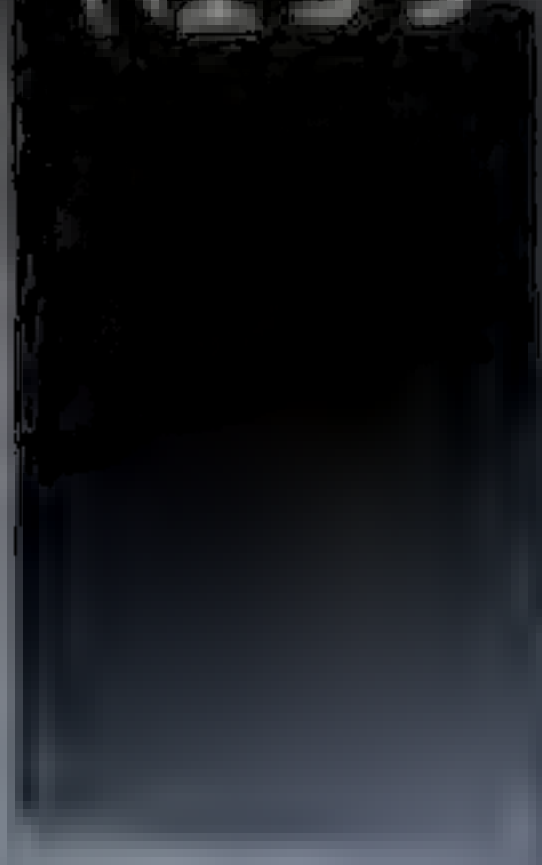
INTO IMMEDIATE
SERVINGS

A woman with blonde hair and a surprised expression is shown from the chest up. She is wearing a dark, textured garment. The background is dark and out of focus.

AND INTO
LIVESTOCKS
FOR LATER
CONSUMPTION.



HISS








EVERY ROOM
IN THIS BUILDING
IS A CELL OF A GIANT
BEEHIVE...





WHAT IS IT?

O-OVER
THERE..

CRUNCH

CHOMP

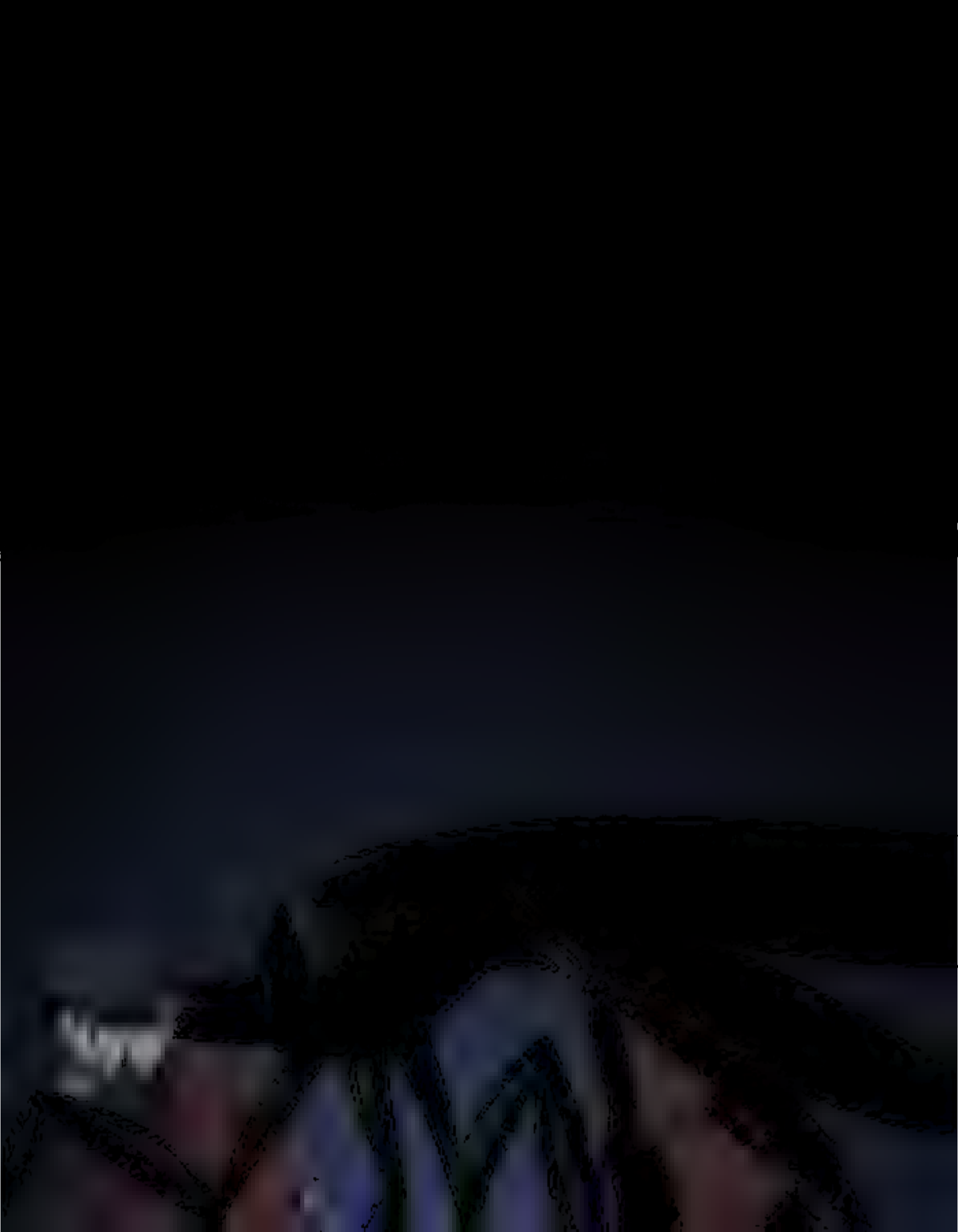
CHOMP

CHEW

CHEW

SLURP

SLURP







HISS

HISS

STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE









HUFF

UGH.



HIVE



GLANCE

SMIRK



CRUNCH

CRUNCH

FREEZE













S

2

D

W

I


IS IT AFTER
THE KID?

WRIGGLE

CRINKLE

CRINKLE

AAAHH!!



GIVE IT UP!
GIVE UP THE
KID!

STOP IT!
LET GO!!

DAMN IT,
HOW ARE YOU
GONNA RAISE A
KID IN A WORLD
LIKE THIS!!
LET'S JUST SAVE
OURSELVES!!



AAAARGHHH!!





ARCH

CRUNCH
CRUNCH



SPLAT WHACK



MISTER!!



ARE YOU
OKAY?

DRAG

DRAG

DRAG

HEY!
SOMEONE
HELP ME
MOVE HIM!

GUSHHHH



SPLAT



WRIGGLE

WRIGGLE

A character with long, straight blonde hair is shown from the chest up, looking down at a dark, rounded object. The character is wearing a dark, patterned garment. The background is dark and indistinct.

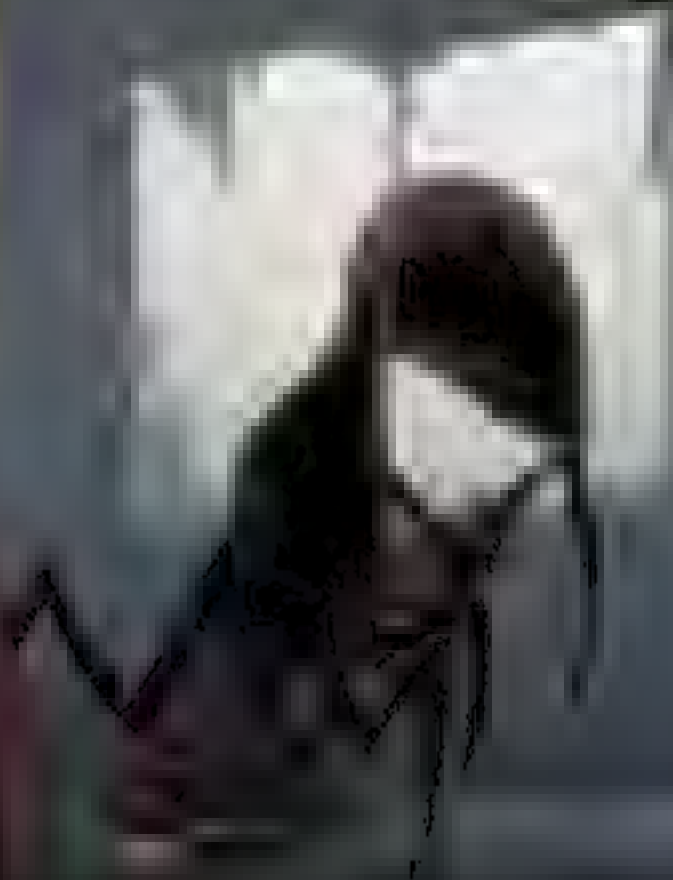
WAIT.
DON'T MOVE.
YOU'RE BLEEDING
A LOT.


IT'S NOT THAT
SERIOUS.
I'VE GOT SOME
HEMOSTATIC
AND BANDAGES
IN MY SIDE
POCKET.





THUO





DAMN,
THAT STENCH...

HUH?
DID IT JUST EAT
THAT GIRL THAT
WAS WITH IT?

W-WHO
COULD
IT BE...

WHAT
THE HELL..?




STEP

STEP

STEP

LOOKS LIKE
IT DIED ON ITS
WAY OVER THIS
WINDOW.





HEY,
DID YOU KILL
THIS THING?

SO I GUESS
ALL THESE
SIDE EFFECTS
ARE DIFFERENT-

DRAG

DRAG

CRUNCH

UNTIL NOW,
WE'VE ALREADY
SEEN SO MANY...



THE
CITY
OF
NEW
YORK

GLANCE





AAGHH!

S-SO THE
BUG PARTS
STILL ALIVE??

PSSSSSSSSSSSS

Hisssss

POW

POW

POW

A GUN..?!


POW POW

POW POW

CLINK



CLANG



IT'S A FREAKING
MAYHEM FOR JUST
TAKING EVERYONE IN
WITHOUT SCREENING.

I'LL HAVE TO RAISE
THE BAR ON THESE
INTERVIEWS.

HEY,
STAY SHARP
YOU IDIOTS,
DO NOT LET
YOUR GUARD
DOWN-

CLEAN IT UP
BEFORE THE
OTHER
"TEST SUBJECTS"
SEE THIS.


Y-YES
SIR!!











YOU'RE
SEONGJAE CHOI,
THE GENERAL
MANA...

NO, I MEAN
DIRECTOR, CHOI!



IT'S YOU,
ISN'T IT?
MR. CHOI,
THE DIRECTOR.

D-DO YOU
REMEMBER ME?

I'M MINSEONG LEE'S
WIFE. HE IS ONE
OF YOUR
EMPLOYEES.



A man with dark hair, wearing a dark suit jacket over a light blue button-down shirt, is shown from the chest up. He has a thoughtful expression, with his right hand resting on his chin and cheek. His eyes are looking slightly upwards and to the left. The background is a solid dark blue. Two white speech bubbles are overlaid on the image: one in the top left corner and one in the bottom right corner.

I
REMEMBER

HOW COULD
I FORGET?

D-DONT YOU
REMEMBER
ME?

YEAH
YEAH.

YOU'RE "OUR"
MR. LEE'S WIFE.



OH THANK
GOD...

THANK YOU.

WELL,
HOW DID YOU
END UP HERE?










SO MISS SEUNG'S
STILL ALIVE?

STORY/ART KYUSAM KIM
ASSISTANTS SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE




A woman with dark hair, wearing a dark jacket over a patterned shirt, is walking away from the camera down a hallway. The hallway has light-colored walls and a dark floor. A doorway is visible in the background.

YEAH,
WE MET
IN SONGIDO.


BUT MY HUSBAND
WAS OUTSIDE THE
EVACUATION
CENTER...





SO MISS SEONG'S
STILL ALIVE?

HIVE


A man with dark hair, wearing a blue long-sleeved shirt and white pants, is crouching on a rocky, uneven ground. He is looking down at a small, light-colored object he is holding in his hands. The background is a dense field of grey and brown rocks.

I CAN SEE HOW MR. LEE
COULD'VE CARED, BUT JEON SEONG?
SHE WAS RIGHT
IN THE QUEEN'S LAIR..

AND THEY BOTH MADE IT
TO SONGDO SAFELY?
HOW THE HELL DID
THEY MANAGE THAT?









DIRECTOR CHOI,
THIS SOLDIER GOT
HURT WHILE
TRYING
TO PROTECT US.

PLEASE
GET HIM SOME
TREATMENT.

A close-up, high-contrast illustration of a man's face. He has dark hair and is wearing a dark suit jacket over a light-colored shirt. His eyes are closed in a smug or satisfied expression, and he has a slight, knowing smile on his lips. Above his head is a large, white, circular speech bubble with a small tail pointing to his mouth. The background is plain white.


YES YES,
OF COURSE.

A man in a military uniform, wearing a dark jacket over a camouflage shirt, is speaking in a hallway. He is gesturing with his right hand towards a doorway in the background. The hallway has a light-colored wall and a dark floor. A doorway is visible in the background, leading to another area.

HEY,
CLEAR OUT THE
BUGS IN A-2
HALLWAYS
AND THE A-4
STAIRWELL.

AND RESERVE
A TED IN THE
MEDICAL
STATION.


YES SIR.



THANK YOU.
THANK YOU.

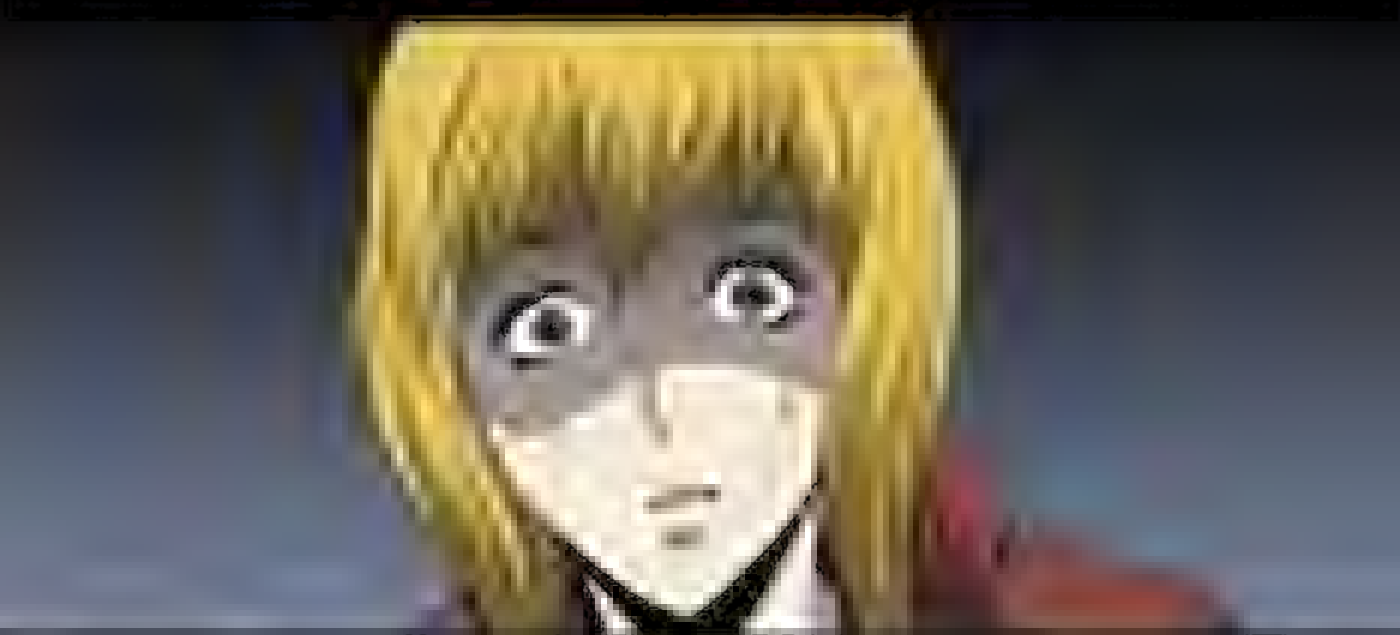
HAHA,
IT'S NOTHING.
YOU SHOULD
COME ON OVER
TOO-






BY THE
WAY,

DIDN'T FUNSEONG
SAY ANYTHING
ABOUT ME?



A woman with blonde hair and a surprised expression is shown from the chest up. She is wearing a dark top. The background is dark and out of focus. Two speech bubbles are present: one at the top left and one at the bottom right.

SO...
SOMETHING
DID HAPPEN AT
HIS WORK,
DIDN'T IT?!


MY HUSBAND
DIDN'T LOOK
TOO WELL
WHENEVER HE
LEFT FOR WORK OR
CAME HOME.

HAS SOMETHING
HAPPENED TO HIM
AT WORK?

PLEASE TELL ME,
MY HUSBAND
NEVER TALKED
ABOUT HIS
WORKPLACE



WELL,
IT'S NOT A
BIG DEAL


A man with a bowl cut, looking down and slightly to the right with a faint, somewhat sad or disappointed smile. The background is blurred, showing what appears to be an indoor setting with a doorway in the distance.

I GUESS HE WAS
A LITTLE DISAPPOINTED
IN ME BECAUSE HE
LOST HIS CHANCE
TO GET PROMOTED.

R-REALLY?
IS THAT ALL?
HE SHOULDN'T
GET UPSET OVER
SUCH THING..



ON BEHALF
OF MY
HUSBAND,
I SHOULD-



IT'S OKAY. MUST HAD
BEEN DISAPPOINTING.
I MEAN, WE'RE
LIKE BROTHERS AFTER
EVERYTHING WE'VE
BEEN THROUGH-


TAKE YOUR TIME
AND COME DOWN.
WE'LL MAKE SURE
THE HALL'S SAFE
FOR YOU.



STEP



CRUNCH



THANK YOU
SO MUCH.

IF YOU NEED
ANYTHING AT ALL,
JUST SAY SO.

OK,
WE'LL COME
DOWN RIGHT
AWAY.

STEP


STEP

CRUNCH

CLANK

HEY.

YES SIR!



KEEP YOUR
EYE ON THAT
WOMAN
VERY CLOSELY.

EVEN THE UNIVERSE
IS ON MY SIDE.

I THINK
GOD HAS
HELPED US.

TO BUMP INTO
AN ACQUAINTANCE
IN A PLACE LIKE THIS.



A woman with blonde hair and a red jacket is looking at a man with a black cap. She has a speech bubble above her head. The man is looking down. There is another speech bubble below the man.

I'M GLAD
YOU'LL GET
PROPER
TREATMENT.

O-ONE SEC.
MRS. -
WAIT.

DIDN'T YOU
HEAR WHAT
THAT GUY JUST
SAID TO HIS
GOONS
OUT THERE?

HE
CAN'T BE
TRUSTED AT
ALL...

THAT DIRECTOR
CHOI MAY SEEM
FRIENDLY AND
NICE, BUT-



AAAHH!



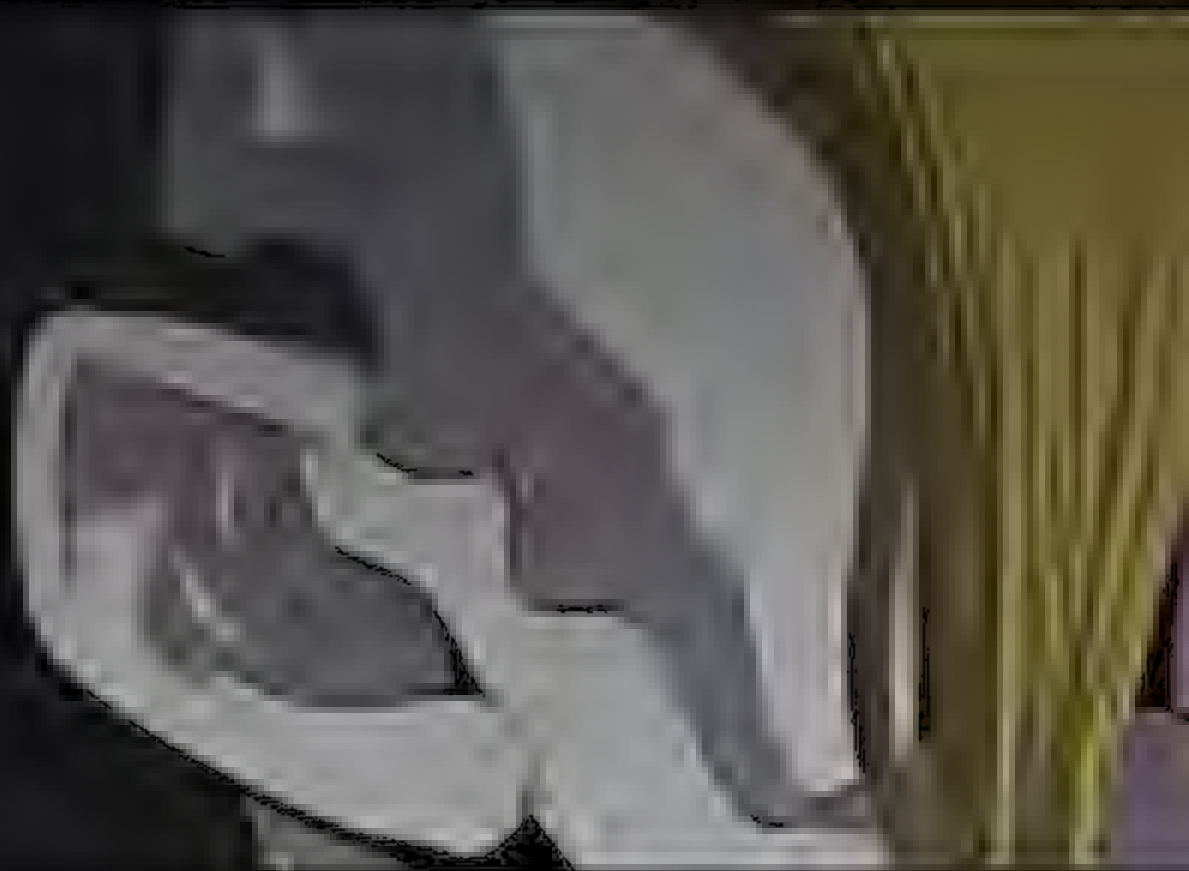


DOES IT HURT?

DOES IT HURT?
I'LL WALK
WITH YOU.




I KNOW.








A woman wearing a grey hijab and a grey long-sleeved shirt is sitting on a red surface. She is looking directly at the camera with a neutral expression. Two white speech bubbles are positioned around her head. The background is dark and out of focus.


THAT IS WHY
"WHY" YOU LIVE
IS IMPORTANT.

MY PURPOSE
IN LIFE IS TO
LOOK AFTER
THOSE KIDS.

An aerial photograph of a red car parked on a street. Four people are standing around the car: one on the driver's side, one on the passenger side, and two in the foreground. The car is a small, boxy model, possibly a Mini. The street has yellow lane markings. The scene is captured from a high angle, looking down at the car and the people.

ARE YOU GONNA
BE ALRIGHT ON
YOUR OWN?

YEAH,
I'VE GOTTA FIND
THOSE TAKEN KIDS.



WE'VE ALREADY TOOK OUT
A GOOD NUMBER OF 'EM.
BUT IT'LL STILL BE DANGEROUS.
WHY RISK YOUR LIFE
FOR OTHER PEOPLE'S KIDS?

WE ALL
DIE SOMEDAY.


I GUESS SOME
DID NOT TURN OUT
AS I WISHED.



SO YOU DON'T
NEED THAT GUY
WITH GLASSES?
WASN'T HE ONE OF
YOU?



NO,
WE CAN'T AFFORD
TO RESCUE HIM
RIGHT NOW.



WE WON'T
NEED HIM NOW
THAT WE'VE GOT
ONE OF THOSE
SHOTS.

I HOPE YOU
WON'T EVER
HAVE TO
USE IT.

WELL,
TAKE CARE.



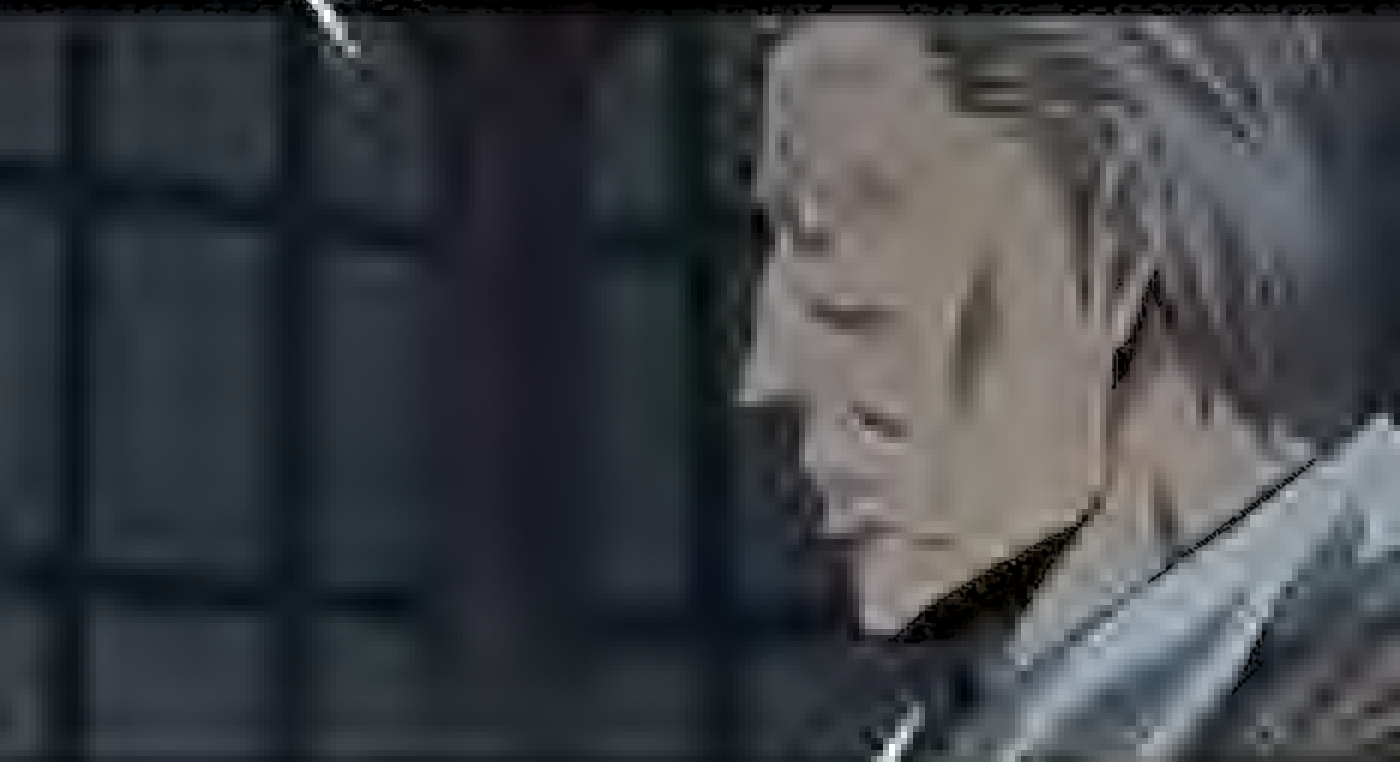
SOMEHOW
I FEEL LIKE WE'LL
BE SEEING EACH
OTHER AGAIN.







THIS ROAD'S
BLOCKED TOO.



FORTY MINUTES
TILL YEONGDEUNG-PO?
DAMN IT, JUST HOW LOST
WERE WE?



IT'S GETTING DARK,
LET'S JUST PARK
HERE FOR TONIGHT
AND KEEP GOING
TOMORROW.

DRIVING
AROUND
IN THE DARK
IS NO GOOD-




GWANGMYEONG CITY
IS JUST BEHIND THOSE
MOUNTAINS.

IF WE CAN JUST
GET PAST THERE,
WE HAVE ACCESS TO
GRIDS OF ROADS THAT
LEAD TO SEOUL.

HULTH?





WAIT,
DID YOU
HEAR THAT?

HEAR WHAT?

I HEARD IT TOO.
IT SOUNDED LIKE
A PLANE OR SOME
KIND OF WHISTLING.

WHOOSH






POH

WHOOSY



A black and white comic book illustration of a man with a large, open mouth, shouting. He is wearing a dark suit and a white shirt. The background is dark and textured. A large, white, jagged speech bubble is positioned in front of him, containing the text "THEY'RE BOMBING THE CITY!".

THEY'RE
BOMBING
THE CITY!

CLANK

ALREADY? BUT
GWANGMYEONG'S-

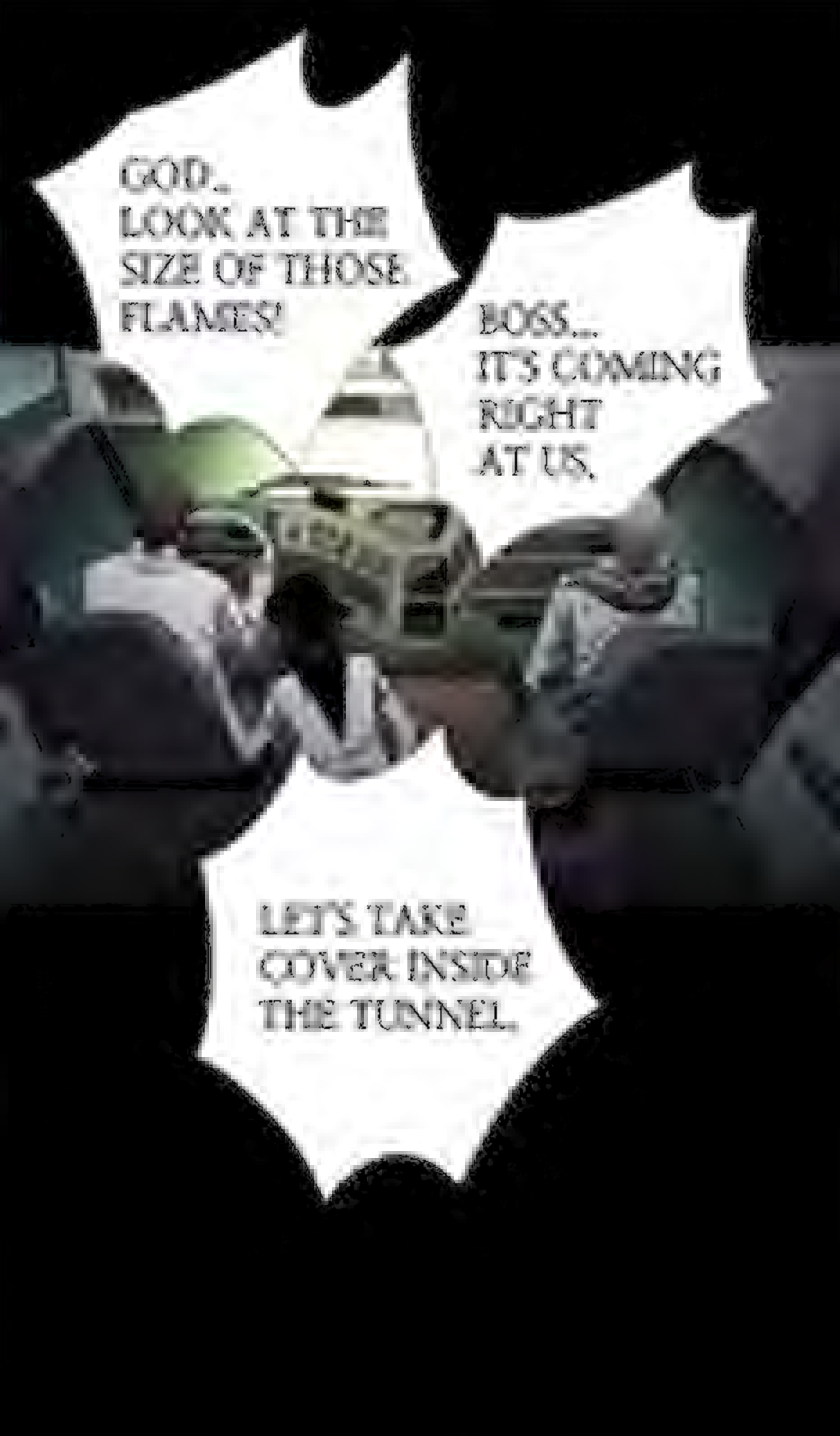
WHATEVER!

DARTLE

WHOOOSH

WATCH
OUT FOR
THE FLAMES!"

KSSSHHH


A dark, grainy photograph of a tunnel interior. In the center, a white van is visible, with several people standing around it. The scene is dimly lit, with light sources visible in the distance. The overall atmosphere is tense and chaotic.

GOD,
LOOK AT THE
SIZE OF THOSE
FLAMES!

BOSS...
IT'S COMING
RIGHT
AT US.


LET'S TAKE
COVER INSIDE
THE TUNNEL.



A woman with dark hair and a shocked expression, mouth wide open, is shown in the foreground. In the background, a fire alarm bell is visible. The image is framed by a jagged, black border.

NO!
THE FLAMES
AREN'T THE
ONLY THING
THAT CAN
KILL US!

PEOPLE DIE MORE
FROM CHOKING ON
CARBON MONOXIDE THAN
BURNING TO DEATH!!



THE HEAT'S GONNA
HIT US LIKE A WAVE.
WE'LL BE ROASTED
ALIVE BEFORE WE EVEN
FEEL THE HEAT.

SCAR
EMERGENCY
CI

BACK UP!
MOVE OUT!!







WHOOOSH

SSSHHH



HIVE



YSSSKHHH

VR00000M

SCREECH

SCREECH

Speed

SCREECH

POW
POP

PING

CRASH
WHOOSH

KSSS



WHOOSH




WILHAM






CRUNCH



CREAK

CRACK




THIS IS THE LATEST
UPDATE ON THE DISASTER.
IT'S BEEN 3 DAYS SINCE THE
GWANGMYEONG REGION
HAD INCENDIARY BOMBS
DROPPED ON IT.

THERE IS STILL NO
WORD FROM THE
GOVERNMENT ON A
FOLLOW-UP PLAN TO
THIS OPERATION.

ALL CONTACTS
WITH FOREIGN
COUNTRIES ARE
OUT OFF,

SO WE HAVE NO
CHOICE BUT TO
WAIT FOR THE
GOVERNMENT TO
INFORM US OF THE
SITUATION ABROAD,

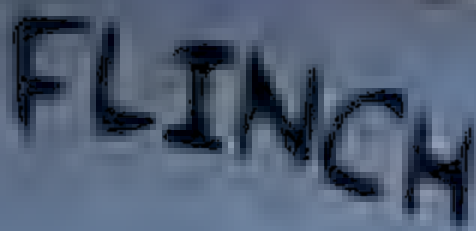


A person wearing a light-colored hoodie and dark pants stands in a dark, industrial-looking environment. In the foreground, a large, white, angular geometric shape, resembling a stylized letter 'A' or a piece of paper, is positioned diagonally. The background is dark and blurry, suggesting an interior space with some structural elements.

ALTHOUGH WE'RE
FACING A PREVIOUSLY
UNHEARD-OF
DISASTER
AND DESTRUCTION,

PLEASE BEAR IN MIND
THAT IF EVERYONE KEEPS
THEIR COMPOSURE
AND BEHAVES IN A
CIVILIZED MANNER,
WE WILL GET
THROUGH THIS

AS FOR THE CURRENT
SITUATION IN SEOUL




FLINCH





THERE'S NO WAY OF
KNOWING WHAT'S
GOING ON.





DUE TO THE HIGH OXYGEN
LEVELS, THE FIRE CAUSED BY
THE EXPLOSIONS HAS NOT YET
SUBSIDED EVEN 3 DAYS LATER,
AND IT DOESN'T SHOW ANY
SIGN OF STOPPING ITS
GRADUAL SPREAD
OUTWARDS.

IN ADDITION,
DUE TO THE DANGER
OF THE AREA,
IT'S STILL NOT SAFE
TO TRY AND
EXTINGUISH
THE FIRE.

THE LARGE-SCALE FIRE HAS REDUCED INSECT MOVEMENT IN THE AREA, BUT ON THE OTHER HAND, ALL OF EASTERN SEOUL IS LIKELY NOTHING MORE THAN A HEAP OF ASHES AT THIS POINT.

ANYONE IN STAYING WITHIN THE VICINITY OF THE BLAST AREA IS ASKED TO EVACUATE AS QUICKLY AS POSSIBLE.








HUH?
DID YOU JUST
CHANGE YOUR
CLOTHES?
AND A SKIRT?
YOU GOT A DATE
OR SOMETHING?

I JUST DIDN'T
LIKE HOW DIRTY
MY CLOTHES
WERE GETTING.

DO YOU THINK
WE LIKE BEING DERTY?
QUIT PLAYING PRINCESS
AND GET YOUR ASS
IN GEAR!



HEY HEY,
COME ON
BOSS-

An aerial photograph of a city street scene. A large white speech bubble originates from the top left, containing the text 'YOU'VE LIVED LONG ENOUGH, BUT YOU DON'T KNOW ANYTHING ABOUT WOMEN-'. A smaller white thought bubble originates from the bottom right, containing the text 'HUH?'. The street below shows several people walking, a yellow caution tape on the left, and various urban structures.

YOU'VE LIVED LONG
ENOUGH, BUT YOU
DON'T KNOW
ANYTHING ABOUT
WOMEN-

HUH?



IT'S THAT
MAGICAL TIME
THAT COMES
ONCE EVERY
MONTH-

THUD



I TOTALLY
GET IT,
OUR BOSS IS
JUST A BIT
MACHO.

HUH?
A-AH,
YEAH...

TRUST ME,
I KNOW WHAT
YOU NEED, SIS-




YOU SHOULD'VE
JUST TOLD ME
BEFORE!
YOU NEEDED THIS
DIDN'T YOU?



YEAH,
THANK



OH,
WAIT UP -



I KNOW WE'RE ON
THE SAME TEAM,
BUT NOTHING IN
LIFE'S FREE.

WHAT'RE YOU
GONNA GIVE ME?




QUICK PLAYING
SALESMAN
AND GET BACK
TO WORK!

OW!
MY NOSE!!

WE DON'T
HAVE TIME
FOR THIS.



A man with dark hair, wearing a grey jacket, is shown from the chest up, looking upwards with a concerned expression. The background is a bright blue sky with white clouds. Two speech bubbles are present: one in the upper left and one in the lower right.

LOOKS LIKE
IT'S GONNA
RAIN.

IF IT RAINS AND
PUTS OUT THE FIRE,
WE'LL HAVE TO GO
TO SEOUL.

WE MUST GET
EVERYTHING
READY BEFORE
THEN.

RAIN? REALLY?
HOW DO YOU
KNOW IT'S
GONNA RAIN?

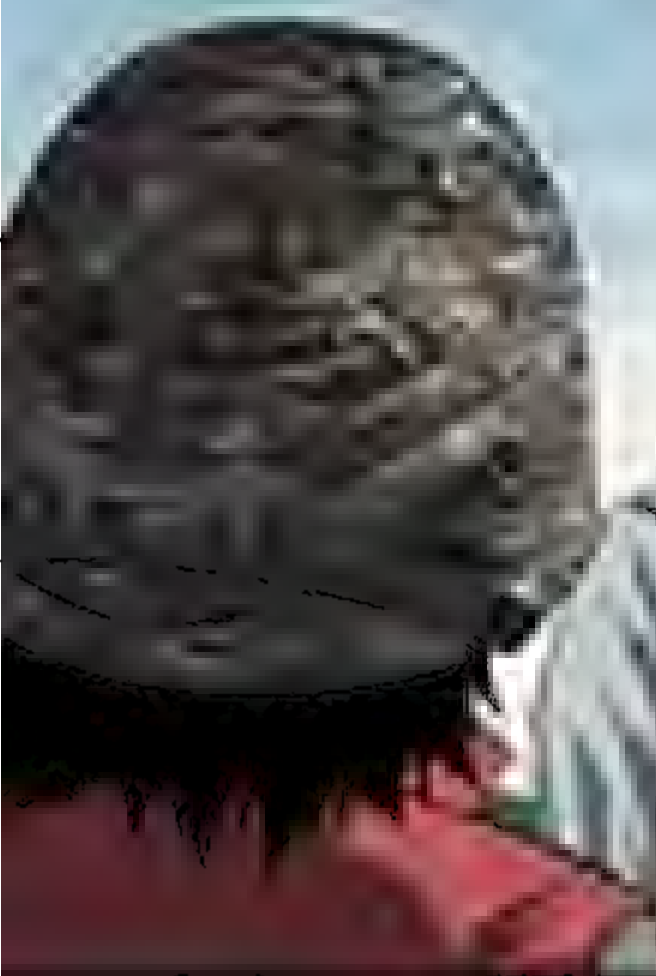


YOU MUST BE
A GENIUS OR
SOMETHING!
I DIDNT KNOW YOU
COULD READ THE
WEATHER!

READ THE
WEATHER? HAH.
HIS ARTHRITIS
IS PROBABLY
ACTING UP.


00000

SHE'S RIGHT.
THAT'S EXACTLY
WHAT IT IS.










EVERYTHING'S
PACKED UP.

GOOD.
LET'S GET
GOING THEN.


A green military vehicle, possibly a tank or armored car, is shown from a high angle. It has a large speech bubble coming from its front. The vehicle is on a grey surface with yellow lines. The background is dark and blurry.

DO WE HAVE
ENOUGH GAS?

WE'LL FIND
SOME MORE
ON THE WAY.




MAN,
YOU FOOL-



IF YOU'D JUST
GIVEN US WHAT
WE WANTED,
WE WOULDN'T
HAVE HAD TO
DO THIS.

WELL,
I'VE GOT THIS.
IT'S 24-KARAT
GOLD..





A black and white manga-style illustration. Two characters are in the back of a car. The character on the left is a girl with short dark hair, wearing a red jacket. The character on the right is a boy with short dark hair, wearing a light-colored shirt and a dark jacket. They are both looking out the window with expressions of interest. Outside the car, a large barrel of gasoline is visible. A speech bubble from the girl asks if it's gasoline, and another speech bubble from the boy asks if they can buy one.

EXCUSE ME,
IS THAT THE
BARREL OF
GASOLINE?

COULD WE
BUY ONE?



CREAK

00000

WHATRE YOU
GONNA PAY WITH?
WE DONT TAKE
CREDIT CARDS.



HEY,
LET'S JUST
GO.





GET
HIM!!

STEP

STEP

STEP

W-WHATRE
YOU DOING!?




HEHE
NOT BAD,
GET OVER
HERE!

NOW THE
WHOLE
WORLD'S
GONE TO
HELL, I'M
FINALLY
GETTING
A GIRL!!

AAAH!!!
HONEY...

HEY!
LET GO
OF HER!!!



HEY, SEE THAT?
IS THAT HOW YOU
WANNA END UP?

JUST SHUT UP
AND LET US
HAVE SOME
FUN.



....

AAAAHHH!!!
AAAAHHHHHHH!!!

DONT MESS
HER UP TOO BAD-
I WANT A
TURN TOO!
HAHAHA






HEY




IS THAT A BARREL
OF GAS?
I NEED SOME.



HUH?
A GUN?!


A REAL
GUN?
WITH
BULLETS??

OF COURSE-
IT'S ALL FULLY
LOADED.

A man with dark hair, wearing a blue jacket, is shown from the chest up, pointing his right index finger towards the right. He has a serious expression. The background is a blurred outdoor scene with trees and a blue sky. Two white, jagged-edged speech bubbles are overlaid on the image. The first bubble is in the upper left, containing the text 'WOW. ALRIGHT, WE'LL GIVE YOU A 5-GALLON BARREL FOR THE GUN AND BULLETS.' The second bubble is in the lower right, containing the text 'SOUND GOOD?'.


WOW. ALRIGHT, WE'LL GIVE
YOU A 5-GALLON
BARREL FOR THE GUN
AND BULLETS.

SOUND
GOOD?

A person wearing a blue hoodie and a black beanie is looking towards a person with long brown hair. The person in the hoodie has a serious expression. The person with brown hair is seen from the back of their head.

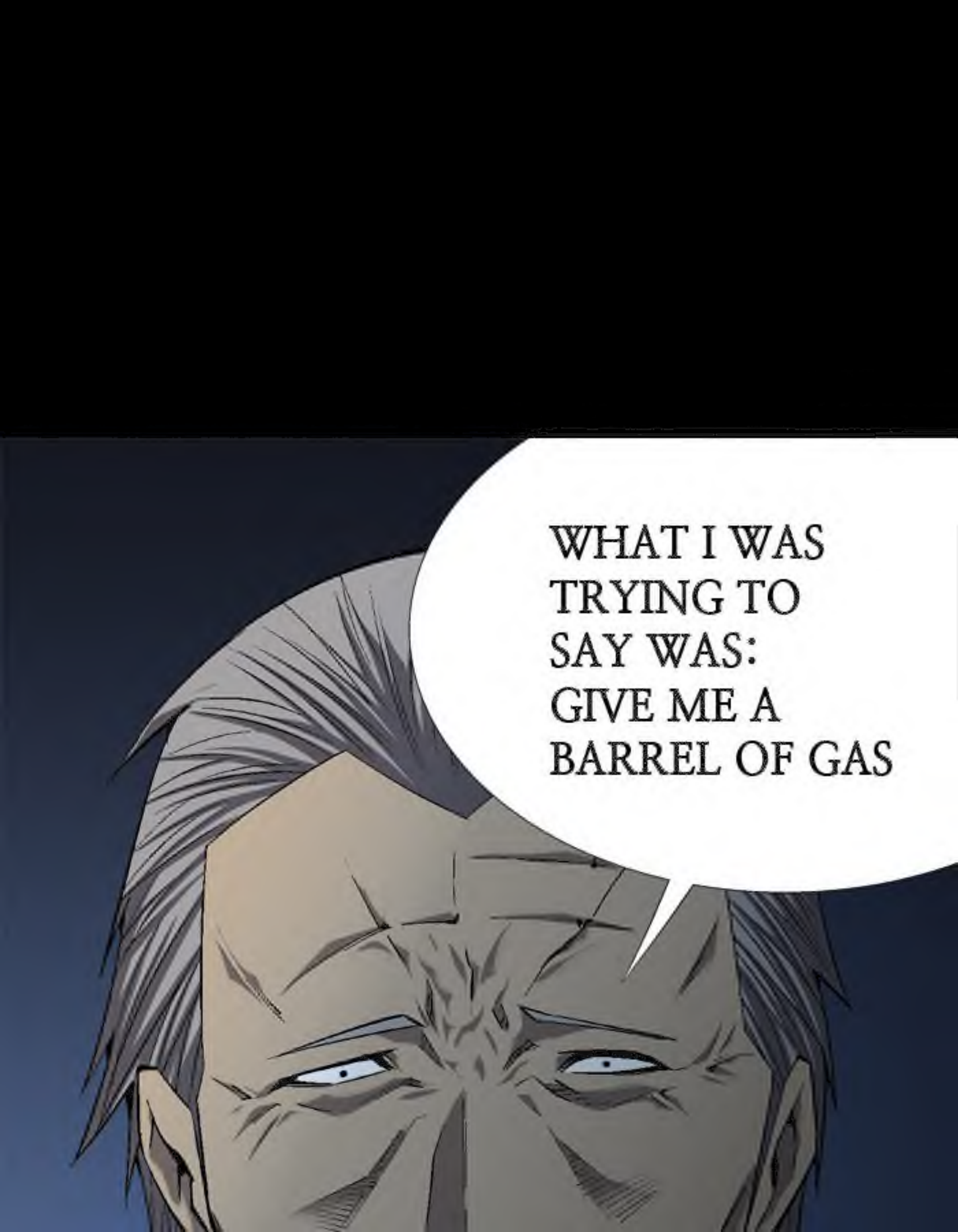
HUH?
WHAT WAS
THAT?

DON'T EVEN THINK
ABOUT TRYING
ANYTHING!!
I'M BEING REALLY
GENEROUS EVEN
GIVING YOU
1 BARREL!



I THINK THERE'S BEEN
A MISUNDERSTANDING.
I DIDN'T SHOW YOU
THE GUN


BECAUSE
I WANTED TO
SELL IT.

A close-up, stylized illustration of a character's face, likely from a comic book. The character has light-colored hair and a serious, intense expression. A large, white speech bubble is positioned on the right side of the face, containing text. The background is dark blue.

WHAT I WAS
TRYING TO
SAY WAS:
GIVE ME A
BARREL OF GAS

**STORY/ART
ASSISTANTS**

**KYUSAM KIM
SAEMI BAEK, HEESUN CHOI,
JINKYU CHOI, EUNKWON LEE**



BEFORE
I BLOW YOUR
F\$\$KING HEAD
OFF, DIP\$HIT.